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ANTON RUBINSTEIN.

(From a drawing by Albert Decker, 1842.)

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1894.

ANTON RUBINSTEIN.

In the ordering of Providence the time came, on Tuesday morning, the 20th ult., for ANTON RUBINSTEIN to go the way whence he will not return. There appears to have been little serious premonition of the fatal hour. The patient knew that his heart was affected, but men threatened in that manner often live long, and it may be that he anticipated yet some years of life and labour. Suddenly, in the drear dead of night, rang out the "clear call," and the famous musician departed. "At midnight," telegraphed a correspondent of the *Daily News*, "he went upstairs to his room, where he lay down on his bed. At one o'clock he cried for help, and in a feeble voice called for a doctor. Everybody ran to his room, and rubbed his hands and feet. He lost consciousness, however, before the doctor arrived, and about two o'clock his head fell back and he was dead." May he rest in peace.

It is the duty of Rubinstein's survivors not only to mourn their loss, but to estimate, as far as may be, its extent and character. For a final verdict this, however, is not the time. As Mr. Chamberlain once happily said, when referring to Mr. Gladstone, you must stand at some distance from a great man in order to see him fully and in his true proportions. So it is in the present case; nevertheless, we may, each of us, contribute to a contemporary, if not an ultimate verdict, and leave it for the consideration of those who will in the last instance decide.

Rubinstein came of an oppressed race. Even now the lot of a Russian Jew is not an ideal one, but it was much worse under the fierce sceptre of Nicholas I. Before that autocrat ascended the throne, "the Jews," says Mr. McArthur, "were prohibited from holding any position in the State, from living in or travelling to any town as they wished; from buying land; from educating their children, and, except by the payment of enormous fines,

most of the avenues of commerce were shut to them. They were then, as now, the legal prey of every dishonest member of the State; they had no rights, no redress, and no justice dealt them, and in all the ways an autocratic government leaves open they were plundered and oppressed systematically." When Alexander I. died, the whips with which he chastised his Jewish subjects were exchanged for the scorpions of his successor. Nicholas, we are told, "detested the whole race," and when he issued a decree of renewed confiscation and oppression, one Jewish family, at least, took a serious resolution. There was quite a clan of Rubinsteins in the district of Moldavia now identified with the birth of Anton, and at the head of them stood the musician's grandfather, Roman Rubinstein. Calling his tribe of sixty people together, this patriarch told them what should be done under the new circumstances. Roman was not the stuff of which martyrs are made. He had, we may suppose, a Jew's reverence for the ancient faith; but he had, we know, a Jew's love of money. Wherefore he commanded his family to change their creed, and is reported to have said: "Better undergo the ordeal of holy water and chrism and become Christians—if holy water and chrism can make us Christians—than lose our wealth." The order was obeyed; the Rubinsteins were received into the Orthodox Church, and the consequences to one of their number, a child of twelve months, were immense.

It cannot be supposed, if there be anything in heredity, that the condition of his people was without effect upon Anton Rubinstein. It must have affected his temperament and character in some degree; but we are now most concerned with the result of the family apostasy, which opened up channels theretofore closed. Anton's father removed to Moscow, and set up in business as a manufacturer of pencils. According to the authority already cited, "Anton was then five years old, a bright little fellow with tangled curls falling about his shoulders and over into his serious eyes, who sang to himself all day long, and when his mother went to the piano-forte to play, she noticed how the little fellow stood by her side listening attentively." He was emphatically the son of his mother, a German Jewess known, in her maiden days, as Clara Levenston. The Rubinsteins had no music in them, but this woman gave to their blood an artistic strain, and it was she who not only transmitted musical instincts and feeling to her son, but recognised the first symptoms of their presence. It is an old story—how the mother taught her boy; how the child progressed with rapid strides, while the father looked on but half approvingly. At this time it does not appear that any idea of a professional career was entertained; Anton being probably regarded as the destined manager of the pencil factory. But the force of circumstances was away from the factory altogether,

and at ten years of age Anton Rubinstein played the pianoforte in public; the place being Petrowsky Park, Moscow; the witnesses, a "wildly enthusiastic audience." This event was the beginning of the career which has just ended. Thenceforth, the art of music had among its professors a new and striking individuality.

It is not our purpose to go step by step through the story of Rubinstein's life. Biographical particulars are readily accessible, and we shall at the present moment be better employed in an attempt to estimate the artistic character and significance of the musician whom we have just lost. It is not necessary to say much of Rubinstein as a man. It may be that, to Englishmen, apart from a few intimates, he did not show himself in the best light. He belonged to a race generally credited with a disinclination to forgive, and he certainly never forgot the hostile criticism in which the English press—or an influential part of it—indulged when he came to this country in 1857. It is not our business to challenge or defend that criticism, which, if mistaken, was probably honest enough; but the iron of it entered Rubinstein's soul, and, no doubt, inspired many of the contemptuous remarks about music in England that fell from his lips. Hostile feeling and natural resentment apart, Rubinstein appears to have been personally gracious and even lovable, though ill-balanced, or, as an admirer puts it, "contradictory." "No man has ever had a warmer heart," writes Mr. McArthur; "no man has oftener had more generous or tender impulses; yet when necessity arises no man can count the cost more deliberately, or be firmer against all sentiment. "All his life long," continues the same writer, "Rubinstein has given away vast sums to needy musicians and artists"; yet, on becoming director of the St. Petersburg Conservatory, he sent away two hundred incompetent students without hesitation. A pessimist and an agnostic, Rubinstein is said not to have been a happy man, but report credits him with *bonhomie* in social life. He was "fond of a good story, especially when highly flavoured; a game of cards or billiards; and never so happy as when paying compliments to a pretty woman." The last-named source of delight he drew from sometimes in unconventional ways, as when telling the Princess of Wales that he was delighted to see her because she looked lovely. On the whole, it would seem that Rubinstein was very much a creature of caprice—an uncertain man, and uncomfortable of approach, yet good at heart and often moved by generous impulses.

The temperament which controlled him as a man necessarily influenced him as a pianist. In that capacity he had the defect of his qualities, and we must recognise the fact, not being of those hero-worshippers who refuse to see in their golden idol the least admixture of clay. Thus it is impossible for us to accept

wrong notes because, according to one eulogist, Rubinstein could give them a "conception, a form, an ideal," whatever, in connection with wrong notes, that statement may mean. We take the great pianist's frequent departures from accuracy not as slips to be condoned because of "a conception, a form, an ideal," but as an indication that he was more and better than a *virtuoso*, whose aim is to excel in technical skill and correctness. There was in Rubinstein, as an executant, the material for half-a-dozen ordinary *virtuosi*; but deeper, and more inward than splendid mechanism, lay controlling feelings and impulses which often, in their hot strife for full expression, put the mechanism out of joint. Listening to his Titanic reading of some fiery work, we have recalled Shakespeare's lines—

Now, by heaven,
My blood begins my safer guides to rule,
And passion, having my best judgment collied,
Assays to lead the way.

It was at such moments that the mechanism went wrong, and false notes bestrewed the platform in numbers sufficient, as he once jokingly said, "to make a concerto." In Rubinstein, therefore, we had precisely the opposite of the prim performer who, cold and passionless, reproduces the notes with the accuracy of a telephone, and with about as much warmth in the process of transmission. We can hardly censure one or the other. Man—the pianoforte playing man forms no exception—is a creature of temperament, and it may be that varieties of temperament are as necessary in music as presumably they are in humanity at large.

Than Rubinstein there never was a more frank and honest performer. It is not conceivable that he studied "readings" and adopted those which commended themselves to his judgment. No such process, we may be sure, was resorted to in his case. The man played as he was moved, not by an intellectual perception, but by an emotional impulse. It was sufficient to bring a sympathetic work into contact with him in order to excite a blazing demonstration. The artist thrust himself, warm and glowing, into the piece he undertook to play, and both went on together in a full tide of passion. It has often been urged that the result was Rubinstein rather than, say, Beethoven. That is hardly a fair way of putting the case. The result was Beethoven as Rubinstein felt him. It was a great composer seen through the medium of a great executant musician. If we did not always approve, it was right to say so as a matter of personal taste; but no words against the great and saving principle that every artist should show us the composer, not, necessarily, as he is conventionally presented, or as some other executant limns him, but as he is felt by the actual interpreter. In many cases, no doubt, the result is less valuable than a mere intellectual expression, but failures do not invalidate a rule which, in the case of really great artists, leads to

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precious revelations. Rubinstein was not always the Thunderer. His march through a programme was not ever like that of an American forest fire, blackening and consuming with fierce heat and flame. Who that has heard him play the quaint and formal music of an earlier time, or some pretty trifle from a contemporary pen, to say nothing of works in which the great masters toy daintily with their art, can ever forget the wonderful command of delicate tone, the finished delivery, the absolute perfection in all things? His lyrics, so to speak, were as pure in their beauty as his more

and five Biblical dramas which are rarely heard—what toil do not these works represent; what disappointment; or, perhaps, what faith in the justice of the future! And, through the years of unrealised expectations, how silently and proudly the composer bore himself. Some other men would have made the world ring with their remonstrances, their prayers for help, their abuse of rivals whom the world preferred to themselves. Rubinstein, whatever he may have thought and felt, kept back both thought and feeling with a restraint by no means uncommon in the annals of music,



From a Photograph by ELLIOTT AND FRY.

dramatic utterances were overwhelming in their sometimes irregular force. As a pianist Rubinstein must always be regarded as one apart. He belonged to no school, and he founded no school. He was the embodiment of individuality in art, and, unless Nature uses once more the mould in which she cast him, we shall never see his like.

As a composer, the Russian master presents a study which is not quite easy. In that capacity he has been to us a pathetic figure, working out vast designs and seeking to gratify large ambitions in the midst of a generation which looked upon his creations with indifference. Ten operas that are not played,

but on that account none the less sublime. Apparently he never lost heart, knowing that the verdict of to-day may be upset by to-morrow's court of appeal, and hoping, doubtless, for ultimate success. The question of the exact position which Rubinstein's operas and larger works should take will, now that the composer is dead, soon be settled in the rough and ready way of a hurried public. Musicians will act more carefully; refraining alike from hasty condemnation and from such rash assertions as that "when much of the music of our time has passed away or sunk into oblivion, our children and our children's children will be honouring and enjoying the works

and the genius of Anton Rubinstein." Prophecy is dangerous, and retrospect, in this case, gives no encouragement. For some reason or other, Rubinstein's musical dramas, Biblical and secular, have failed with the public, not in one land only, but in all. Though large in conception, striking in design, and worked out with full musical means, they do not, to use an expressive Americanism, "catch on." The fact may be no argument against the merit of the works, but it is a fact and therefore a stubborn thing, not to be explained away as the result of chance, or a consequence of Rubinstein's residence in Russia instead of in Germany. Our own opinion, long since formed and strengthened by time, is that Rubinstein lacked a strong dramatic instinct. Lyrical he was to the tips of his fingers, as scores of beautiful compositions attest; but his grip of a dramatic situation, and his command of powerful, condensed expression, seem to us weak enough to explain much of his non-success. The composer is earnest, and lavish of means, but somehow he does not convince. The public listen curiously, applaud conventionally, and forget speedily. It has been said that strong dramatic feeling is not a characteristic of Jewish musicians, although Meyerbeer wrote the famous duet in "Les Huguenots," and it is true that, in this respect, they have not generally excelled. Without discussing the wider question, it would appear that Rubinstein was insufficiently endowed with an operatic composer's most essential quality—the quality by force of which Mascagni, a musician not worthy to tie Rubinstein's shoe, goes through Europe in blazing triumph.

Rubinstein composed six Symphonies and five Pianoforte Concertos, to say nothing of quintets, quartets, and other works for the chamber. Here, again, his more ambitious flights are short of the mark which means unquestionable success. All his power was put into the "Ocean" Symphony, one of the longest works of the kind in existence, but its hold upon the public is at best precarious. Alike in subject and character, the "Ocean" represents the grandiose conceptions of its composer, who was never slow to challenge the most exacting tasks. To this particular work, it is plain, he attached the utmost importance, if, indeed, he did not regard it as his greatest legacy to the modern orchestra. Yet Rubinstein must have felt that the mark aimed at had been missed; and to this cause we attribute the additions made to the original, as though to fill some void, or complete an expression which, with such a theme, could never be other than imperfect. We do not venture to foretell the ultimate fate of the "Ocean" Symphony, but its present lack of appreciation is ominous. All of us must remember the slight effect made by a recent performance under the direction of Mr.

Henschel, and how critics who agree in little else found the work lacking in those great qualities which are the passport to immortality. Taking the case of the "Ocean" as representative of the composer's more ambitious efforts, it would appear that he over-estimated his powers, not, we should say, in a spirit of vain-glory (Rubinstein did not possess that), but honestly; impelled by a feeling for the colossal and the grand which he was incompetent to express with necessary clearness and power. Most men have had a similar experience in some form or other, and can recall conceptions before which their capacity of expression seemed weakness itself.

The conclusion just arrived at is fairly supported by the unquestionable success of Rubinstein's smaller works—his songs, pianoforte pieces, and other compositions in the nature of chamber music. We do not expect a finished painter of cabinet pictures to win equal fame in the vast manner of a Michael Angelo. Artists always have their limitations within the realm of their particular art, though it is not always that they are conscious of them. With due submission to the verdict of a later time, it may be said that the genius of Rubinstein was restricted to the comparatively small area of the cabinet picture. To express this belief is not to derogate from his claims as a master. Art is not measured by the area upon which it works—not determined by computation of feet, square or cubic—for there may be as much genius and skill, even as much power and grandeur, in a little picture by Meissonier as in a wall-covering Horace Vernet. Let us always keep art separate from dimension. A great musician, then, appears to us in the smaller productions of the composer whom now we mourn. Who does not feel this? Those who are familiar with their Rubinstein can call to mind many a masterpiece of a few pages, in which the art is perfect, the charm complete; in which—the Persian Songs, for example—music becomes magic and enchants us with an ideal otherwise seen but in happy dreams. It would serve little purpose to multiply instances of this class, for here we are on ground which the musical reader knows—in a fragrant garden, the perfumes of which are familiar. Well, is it not something—is it not much—to be a great composer for the home and the chamber, one whom amateurs admit to closest communion, to be a household musician, and a source of intimate artistic delights which are far better and more satisfying than those shared in common with a crowd? Such was Rubinstein and such he will remain, whatever future generations may determine in the matter of his larger works. Being that, we may all place a wreath upon his grave, with gratitude for benefits received.

JOSEPH BENNETT.

FROM MY STUDY.

THE MUSICAL TIMES portrait gallery is, this month, enriched with "counterfeit presentments" of Guiditta Pasta and Joanna Wagner, artists of whom all the world has heard, but concerning whom, perhaps, little is generally known, so rapidly does Time obliterate the traces of those who have passed from among the living. Yet both won and retained for many years a brilliant position, and were, alike in vocal attainments and in that order of fame which comes to the *prima donna*, among the most distinguished

examples of a necessarily restricted class. As Madame Pasta appeared in London as late as 1850, there are many among us who can remember her. The veteran critic and *litterateur*, Mr. Sutherland Edwards, is one of them. Mr. Edwards heard and saw the great artist in 1837, when, as he tells us, he "was far too young to be impressed by her," while, in 1850, she was "far too old to impress me." From him, therefore, we obtain little information based upon personal experience, failing which it is needful to fall back upon common report as it has come down to us. Pasta was not one of the *prime donne* who make a name in a night, soaring into the heavens

like a rocket. She rose, like Pauline Lucca, from the ranks, and began her career, after two years' study in the Milan Conservatoire, by playing in the smaller theatres of Italy. Marrying at eighteen, she came to Paris in the train of Catalani, there meeting the English manager, Ayrton, by whom she and her husband were engaged at the joint salary of £400 for the season. The remuneration was small, and so was Pasta's success. People talked of her *Cherubino*, and Mr. Edwards points out that certain critics "recognised in her the germs of great talent." Her manager, unluckily for him, was not so sharp sighted. He declined to re-engage the young Italian, and lived to regret it.

When next Pasta came to this country (King's Theatre, 1824), she had the operatic world at her feet, Manager Ayrton included. We talk of strong companies in our day, but what should we say if Sir Augustus Harris presented to us, in a single season, half-a-dozen sopranos equivalent to Colbran-Rossini, Catalani, De Begnis, Vestris, Caradori, and Pasta? Ayrton had all these, and the King's Theatre was ablaze with their splendour. Pasta made her re-entry as *Desdemona* in Rossini's "Otello" (then a new work), and Ebers tells us *à propos*: "Nothing could have



been more free from trick or affectation. There is no perceptible effort to resemble the character she plays; on the contrary, she comes upon the stage the character itself transposed into the situation, excited by the hopes and the fears, breathing the life and spirit of the being she represents." This is high praise, and other witnesses give evidence to the same effect. Pasta's pay was as high as the praise. In 1817, she played the season for £400, with her husband thrown in; seven years later her terms were £14,000 for the same period. As for the manager, he shut up the theatre and advertised its contents for sale. This done, nobody was surprised to see a fresh start made

the next year by a new *impresario*, with Pasta's name again in the prospectus. The famous artist was in London for the season of 1828, then distinguishing herself by playing *Otello* to the *Desdemona* of Madame Sontag; the music being, of course, transposed and otherwise adapted. Her acting, on that occasion, is said to have been "impressive and even terrifying," so largely had her dramatic powers developed. "Before Pasta's time," writes Mr. Edwards, "the Italian singers contented themselves with the conventional expression, the mechanical

the wherewithal to support herself in old age. Be that as it may, she remained too long on the stage. Born at Como in 1798, she died there in 1865.

Joanna Wagner, born at Hanover, in October, 1828, was a daughter of Albert Wagner, brother of the much more famous Richard. Albert was at that time a professor of singing in Würzburg, and there his child received her early training; there, also, she made a very early first appearance, playing the Child in a drama by Iffland when only five years old. At ten she took

part in several of the fairy pieces then popular, and at thirteen received her first regular engagement, making her *début* as the Page in "Les Huguenots."

In 1846 the young artist placed herself under Manuel Garcia, and profited in other ways by residence in Paris, then the artistic centre of the world. Subsequent success at Hamburg and elsewhere made Joanna Wagner a conspicuous figure, and led us to a comedy which is now better remembered than the lady's singing—in this country, at any rate. Young readers may, however, know little of a squabble which once convulsed operatic London, and I will advert to its main incidents.

In 1850 a certain Dr. Bacher became acquainted with Joanna Wagner, and sought to obtain for her an engagement at Her Majesty's Theatre, then managed by Mr. Lumley. The manager's draft agreement being found to contain a stipulation that the artist should not appear at private concerts, the Wagners objected, struck out the clause, and returned the paper with their signatures attached. Lumley, however, would not hear of the change, whereupon Bacher, as agent for the other party, accepted the original conditions. The document, signed by manager and agent, was forwarded to Joanna and acknowledged by her as an agreement binding. She and her father subsequently declared that there was an understanding, according to which the debated clause would be made "all right" on their arrival in London. Mr. Lumley repudiated the existence of such a reservation. The Wagners further alleged that the contract was void because a certain advance



gesticulation by which operatic singing will always be more or less disfigured; so difficult is it to find vocal and histrionic talent combined in the same artist. But when Pasta had once shown how beautiful music might be rendered intensely dramatic, the singers of her time were obliged, as best they could, to follow her example."

The famous artist visited England occasionally between 1828 and 1839. It is said that later on she lost her fortune through the failure of a bank, and, with impaired means, had to continue before the public in order to obtain

sum late Apr the for bein opin been was eng debu A obtai agai hear give this, of t lady cont the grea Tim long her barg ende a sha Wag the s lies, sordi to hu mark but t TH Joa ran a findi Joann and, "too possi "to crush Wag becar took seque occas the one c "Nib which fresh I h volum collec and J the L numb count being piano

sum was not paid by Lumley on the day stipulated. The money was actually tendered on April 5, but as long before that date as March 5 the Wagners were negotiating with Mr. Gye for an engagement on higher terms, that step being quite in harmony with the pronounced opinion of Albert Wagner (who appears to have been as cynical as his brother) that England was only to be valued for her money. The engagement concluded, Gye announced the *début* of Joanna.

At this point Lumley invoked the law, and obtained an *ex parte* injunction in Chancery against the artist's appearance pending the hearing of the case and judgment. The hearing came on in due course and judgment was given in favour of Lumley. Commenting upon this, the *Daily News* said that the sympathies of the public were on the side of the young lady who had been the unwilling cause of the contest. Possibly Joanna was but a puppet in the hands of her advisers, and these heard a great deal of English plain-speaking. The *Times* remarked: "The simple truth of this long trial is that Mdle. Joanna Wagner and her excellent parent thought that the second bargain was better than the first and, therefore, endeavoured to repudiate their own act. It is a shabby business, and the sooner, for Mdle. Wagner's sake, it is forgotten the better. At the same time, it is clear enough that the fault lies, not with the young girl, but with the sordid circle around her, who were endeavouring to huckster her talents about the most profitable market, without regard to any considerations but those of £ s. d."

Though handed by Chancery over to Lumley, Joanna did not sing for him. Cruvelli just then ran away from Her Majesty's and the *impresario*, finding his position hopeless, gave up the fight. Joanna sang at the house just named in 1856, and, according to Lumley's "Reminiscences," "took the public by storm." "Was it possible," wrote the magnanimous director, "to listen and not feel every hostile feeling crushed?" Losing her voice in 1861, Miss Wagner, or, rather, Frau Landrath Jachmann, became an actress and had great success. She took leave of the stage in 1872, but subsequently appeared at Bayreuth on two occasions, singing, first, the solo alto part in the Ninth Symphony, and, next, playing one of the Norns in the production of the "Nibelung's Ring" in 1876. The artist's death, which occurred a few weeks ago, is, of course, fresh in mind.

I have lately examined with great interest a volume entitled "English County Songs, collected and edited by Lucy E. Broadwood and J. A. Fuller Maitland," and published by the Leadenhall Press. There are here a large number of folk-ditties, arranged under the counties to which they belong, the music being provided with a simple but sufficient pianoforte accompaniment. The editors have

done more than unearth airs and verses racy of the soil—the rude strivings of native impulses and untrained powers towards artistic expression—they have indicated a rich field for further exploration. No one knows how rich it is, though this volume gives us some idea; and it is encouraging to learn that in some cases where the editors expected to discover little they found much. But the work must be done soon. The generation which loved and sang these quaint effusions is represented now only by a few lingerers whom Death has for the moment forgotten.

As a Gloucestershire man, I was disappointed in not finding our old county song, "George Ridler's Oven." This famous ditty figures in Hughes' "Scouring of the White Horse." The scourers, gamesters, and what not, were carousing in a booth on White Horse Hill, when—"the Doctor suddenly began, 'Now, farmer, you must do us a favour, and give us your famous old Gloucestershire song. I've been telling all our friends here about it, and they're keen to hear it.' 'S'pose you means Gaarge Ridler?' said the farmer. 'Of course,' said the Doctor. 'Well, I don't know as I've zung these score o' months,' said the farmer, 'but hows'mever, if you wants it here goes.' So the farmer finished his brandy and water, cleared his throat, balanced himself on the hind legs of his chair, cast up his eyes, and began—

Thaay stwuns, thaay stwuns, thaay stwuns, thaay stwuns,
Thaay stwuns, thaay stwuns, thaay stwuns, thaay stwuns.

"What's he saying—what language?" whispered the tall scholar. "Mad old party!" murmured the short scholar. "Hush!" whispered the Doctor, "that's the orthodox way to begin; don't put him out." I could not tell what in the world to write [the narrator hoped to "take down" the song], but the farmer went on with growing emphasis—

Thaay stwuns (as before).

There was a moment's pause, during which the Doctor had much difficulty in keeping order; then the farmer got fairly under weigh, and went on—

Thaay stwuns that built Gaarge Ridler's oven,
Oh, thaay cum vrom the Blakeney Quar,
And Gaarge he were a jolly old man,
And his yead did graw above his yare!

So to the last verse—

When I gwoes dead, as it may hap,
My grave shall be under the good yale-tap;
Wi' vaulded eames ther' wool I lie,
Cheek by jowl, my dog and I."

Should the editors of "County Songs" bring out a supplementary volume, it is to be hoped they will not forget "George Ridler's Oven."

Looking up some particulars concerning Rubinstein, the other day, I found that, after defining a work of art as one "in which mere science ceases to be the prescribed standard, and spiritual emotion asserts itself," he refers to our English composers, Bull and Byrd, as attempting the artistic for the virginal and

clavécin, and further declares that the beginnings of pianoforte music are discoverable in this country. Noting these remarks of the now departed musician, I remembered a curious eulogy of Byrd from the pen of his contemporary, John Baldwin. The last-named, a Windsor lay-clerk and a Gentleman of the Chapel Royal, made a manuscript collection of Motets, now the property of the Queen, and supplemented as well as prefaced it by some rhymed verses, in which he mentioned the composers upon whom he had drawn.

The worthy gentleman begins by proclaiming the merit of the collection he had made. Calling it "a store-house of treasure," he goes on:

there is here no badd songe : but the best can be hadd :
the cheefest from all men : yea there is not one badd :
and such sweete musicke : as doth much delite yeelede :
both unto men at home : and birds abroad in fieldes :

Paying due homage to native composers like Tye and Tallis, and making respectful mention "even of strangers also," John gives himself up to patriotic pride and William "Birde." "Let not strangers bragg," says our sturdy Englishman—

nor they these see commende,
for they maye now geve place : and set themselves behinde
an Englishe man, by name : William Birde for his skill :
which I should have sett first : for soe it was my will :
whose greate skill and knowledge : dothe excelle all at this time :
and farre to strange countries : abroade his skill dothe shine :

Baldwin admits the existence of formidable rivals in other lands—

famous men be abroade : and skilful in the arte :
I doe confesse the shame : and will not from it starte :
but in Euorpp is none : like to our Englishe man :
which doth so farre excede : as trullie I it scan :

Dwelling on the pre-eminence of his hero, Baldwin continues:

the rarest man hee is : in musick's worthy arte :
that now on earth dothe live : I speak it from my harte :
or heere to fore hathe bene : or after him shall come :
none such I feare shall rise : that may be calde his sonne :

At this point the writer bursts into apostrophe:

O famous man of skill : and judgemente greate profounde :
lett heaven and earthe ringe out : thy worthy praise to sounde :
may lett thy skill it selfe : thy worthy fame recorde :
to all posteritie : thy due deserte afforde :
and lett them all which heere : of thy greate skill then saie :
fare well, fare well, thou prince : of musicke now and aye :

Baldwin himself says farewell very heartily:

fare well I saie fare well : fare well and heere I end :
fare well melodious Birde : fare well sweete musick's frende :

After repudiating any design to flatter, the writer thus concludes:

See heere I end fare well : committing all to God :
who kepe us in His grace : and shelde us from His rodd.

"Amen" to that prayer, John, and many thanks for such artless lines of honest appreciation. X.

A RECORD OF THE VIENNA EXHIBITION.*

THIS important work is a revised translation of a German edition already published, and comprises a collection of essays suggested by

* The International Exhibition for Music and the Drama, Vienna, 1892. Edited by A. J. Hipkins, F.S.A., London; Morris Steinert, Newhaven, Connecticut, U.S.A.; and Siegmund Schneider, Vienna. (Moritz Perles, Vienna, 1894.)

the varied contents of the most important Musical and Dramatic Exhibition that has yet been formed, together with illustrations of the diversified contents, rare musical instruments, autographic fac-similes of the most illustrious composers, dramatic authors, actors, singers, and instrumental performers; and portraits of Imperial and other eminent persons whose patronage, and in many instances actual service, facilitated the successful fulfilment of this cosmopolitan scheme.

There was a description of the leading features of the Exhibition in THE MUSICAL TIMES of September, 1892. In scope and dimensions it as far surpassed the Loan Collection attached to the Inventions Exhibition in 1885, shown in the Royal Albert Hall, as that gathering exceeded the special collection in 1872 that was at South Kensington Museum. But in looking back there was a foreshadowing of Vienna at the Royal Albert Hall, inasmuch as, for the first time, a comprehensive scheme was inaugurated and carried out that embraced with the instruments everything that was connected with the art of music—portraits and paintings generally, books, manuscripts, engravings, historic rooms; all, in short, that could illustrate music. Even historical performances were given which have since borne rich fruit. At Vienna, however, the Drama first found such illustration, and if this side of the Exhibition was less well carried out than the musical, any shortcoming must be put down to novelty, already a past phase where music was concerned.

It is well known that the idea of the Vienna Exhibition of 1892 emanated from the Princess Metternich, and chiefly through her influence its realisation was brought about. As is fitting, there is in this book a full-page portrait of the Princess. The various essays which form the substance of it have been contributed by the leading representatives of the different nationalities met with in the Exhibition, of which this book is the monument and more, as it is intended to promote critical, archæological, and historical studies of its material. The first essay, by the Viennese editor, Dr. Schneider, supplies the story of the Exhibition from its initiation. It will suffice to name a few of the principal contributors of reputation who have assisted him. Dr. Guido Adler, of Prague, has devoted himself to the special section lent by the Imperial family. The German section has been treated by Herr Schröder, of Berlin. Musicography and a collection of musical instruments lent by the Archduke Franz Ferdinand have found an exponent in Professor Koller, of Vienna. The Development of Vocal Music in Germany is by Dr. Sandberger, of Munich. The old musical instruments from Berlin are described by Dr. Fleischer. Bach and Beethoven are the subjects of a dissertation, also comprehending Handel and the famous Viennese composers, by Dr. Rietsch, of

Vienna; the autographic illustrations to this article being most interesting. There are full-page illustrations of the interiors or rooms in the building devoted to Mozart and Beethoven; in the latter is seen the grand pianoforte by Broadwood which Beethoven owned from 1818 until he died (it is now in the National Museum at Budapest, a bequest from Liszt who had it for years at Weimar), and an Erard grand pianoforte upon which Beethoven used to play when at Prince Lichnowski's. J. S. Bach, with special reference to the clavichord, has fallen to the lot of Mr. Steinert, of Newhaven, U.S.A., well-known for his large collection of specimens of that now rare instrument. He has also written a long notice, well illustrated, of his remarkable collection of keyboard instruments of all kinds, but in connection with the development of the modern pianoforte—the American pianoforte in particular. The romantic period in music concerns Weber, Mendelssohn and Schumann, Wagner and Liszt, with ample illustrations, and is by Dr. Schneider, who also gives an interesting chapter concerning Wagner and the Princess Metternich. Chopin and the Polish section are discussed, all too briefly, by Dr. Nossig, of Paris. An illustration shows a collection of portraits of the men and women who were near Chopin in his Paris life, and a pianoforte with its seat that belonged to him. In the French Dramatic section there is a room dedicated to Alexandre Dumas, whose writing table and elbow-chair have for a pendant a Pleyel grand pianoforte that was Chopin's—the Funeral March accompanying "Les Trois Mousquetaires"!—but, notwithstanding some incongruity, there is no real hiatus, for Paris binds together all genius. Young Italy finds appreciation under the heading of Pietro Mascagni and the Sonzogini, from Dr. Marsop, of Munich. Even Spain, that refused London in 1885, was unable to withstand the appeal of the Princess Metternich; the Spanish section is treated by Dr. Beer. The Italian, French, and English Loan sections are respectively discussed by Professor Perwin, the Ritter von Eisenhof, and Mr. A. J. Hipkins. The display of theatrical costumes from Paris was in itself a liberal education. The German Drama and Theatre Decoration are treated by Dr. Trautmann, of Munich, which, in connection with the excellent Russian Dramatic section, broke fresh ground. Herr Ranzoni, of the *Neue Freie Presse*, and Herr Teuber, of the *Fremdenblatt*, describe the Exhibition Theatre and its performances. There are also interesting articles upon the Viennese Harlequinade by Dr. Radler, and by Dr. Plöhn upon renowned collectors and collections. The Viennese Waltz alone seems to have escaped the notice of the Direction of this grand enterprise; we miss a subject so characteristic of Vienna and the Viennese. The laborious translation into English is the achievement of a lady,

Fräulein Rosa Wohlmuth, whose name is a metaphor for the cheerful accomplishment of a task of more than ordinary difficulty, on account of the burdensome technicalities unavoidable in such a work.

A SOUVENIR: RUBINSTEIN.

A MELANCHOLY interest attaches to a set of six pianoforte pieces from the pen of Anton Rubinstein, entitled "Souvenir de Dresde," and just published by Messrs. Novello, Ewer and Co. It is fitting that these should come to us at the present moment, when men, besides mourning the loss of the composer, are discussing his definite position in the ranks of music, and that they should represent a form in which, by general agreement, the deceased master appears at his best. The works before us convey Rubinstein's ripest thoughts in the matter of music for his own instrument, and it must be that amateurs of the pianoforte will scan them with high expectation, as well as no less pronounced curiosity.

The first piece is an *Andante* (F major, 6-8), in what is called Aria form, having, as its specific designation, the word "Simplicitas." Its first section contains a principal theme, tuneful, unaffected, and altogether engaging:—



The second part of the theme breaks into ripples, like a hitherto placid brook when wind stirs its surface; this change being preparatory to a middle episode (*con moto assai*) in which there is a steady rush of scale passages and *arpeggios* for both hands. If we may continue the figure of a stream, it is here that the current enters an open reach, where the wind is strongest, and wavelets chafe against the banks. A distinct note of passion sounds in this episode, working up to a very vigorous and impetuous climax, then sinking rapidly, as in exhaustion. A return is duly made to the tranquil opening theme, which comes with delightful effect. In the *Coda* there is a brief reminiscence of the turbulent episode—the last rumble of a storm that has passed.

No. 2, "Appassionata" (*Allegro assai*, C minor, 6-8), bids us, seeing who is the composer, prepare for a display of vehement emotion. Looking for this, we are not disappointed. There is no regular melody in the leading section, but, out of a turmoil of "figures" and broken chords, comes now and then the subjoined acute complaint—



—a genuine wail of distress. The usual middle episode (*Moderato*, C major) very strongly suggests Schumann, but is none the worse on that account. It furnishes a pleasant change from the passion which precedes it, and also follows it; for soon the leading section returns, with all its violence and complaining cries, the latter now more developed and worked in the left hand as well as the right. Again Rubinstein makes his *Coda* recall the episode.

The third piece, styled "Novellette" (*Moderato con moto*, A major, 6-8, 2-4), is charming in its very waywardness, and as little to be depended on as a spoilt child. At the outset very well behaved indeed—



it soon begins to show temper—strenuous progressions, jerky rhythmical figures, abrupt tonal transitions, and then a wild outburst of *arpeggios*, followed by a sudden return to sedateness. The episode, in A minor, is quite engaging, and includes a lively little *Scherzando*—the child is at play. A piece of considerable length closes with a return of the innocent and gentle leading subject.

No. 4 is a *Caprice* (*Presto*, C major, 3-8, 2-8). While bearing a general resemblance to many other pieces of the same class, it boasts a distinctive feature due to rhythmical device. Thus there are sudden changes from 3-4 to 2-4, or one hand plays in the first rhythm while the other is engaged with the second. This is, of course, quite legitimate *Caprice*, in which a composer may dance not only without fetters, but with wings to his heels.

We now come to a *Nocturne* (*Moderato*, A flat, C), the piece which, of all the six, commands a musician's attention in greatest degree. Some passages in it may not be easy to understand in connection with the idea of a *Nocturne*, but to these a delightful opening theme does not belong—



The first two bars, in which is the real melodic thought, are very daintily varied in course of treatment, and the whole section turns out to be of great interest and charm. By way of middle episode we have an *Allegro* in F minor, 3-4, itself presenting two contrasted sections, the first being a *moto continuo* of quaver triplets. As though not quite sure of himself here, the composer soon reverts to the leading

theme, about which there can be no doubt at all. The *Nocturne* will surely and speedily find its way into English concert-rooms.

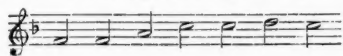
Turning to the last piece, we find a *Polonaise* (*Moderato*, E flat minor, 3-4), which opens, after a call to attention, with one of those half gay, half melancholy themes which in Polish music are wholly pathetic—



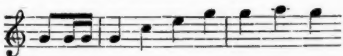
The continuation is a good deal elaborated, without disturbing the impression made at the outset. Coming to the middle section (B flat major) the music is found to have exchanged its note of sadness for one of confidence and pride. One can hear the martial rhythms that acclaim a victor. This is but transient. Melancholy returns, deepening at one time almost to despair, and so going on to a solemn close.

Such, in briefest terms, is the work which, of its kind, may be regarded as the late master's "swan song." Sympathy and appreciation will surely attend it.

IN a series of articles on the history and customs of the Mastersingers that appeared in THE MUSICAL TIMES a twelvemonth ago, stress was laid upon the many evidences contained in Wagenseil's "Buch von der Meister-Singer holdseligen Kunst," tending to show that this was largely drawn upon by Wagner when writing his music-comedy, "Die Meistersinger." By a curious oversight, one of the most interesting of all these indications escaped the writer's notice. As an example of a famous Mastersong, Wagenseil gives in his book a rhymed version of the twenty-ninth chapter of Genesis, set to the four "Crowned Tones" of Mügling, Frauenlob, Marner, and Regenbogen. The first of these, which is quoted in full in THE MUSICAL TIMES, 1893, p. 591, begins thus:



The resemblance of this to the opening phrase of the Mastersingers' march in Wagner's comedy is too obvious to be a mere coincidence:—



This is no new discovery, being commented on in Tiersot's "Histoire de la Chanson Populaire en France" and elsewhere, but it will probably be new to many admirers of "Die Meistersinger."

GERMANY is now celebrating the four-hundredth anniversary of the birth of Hans Sachs, the greatest of the Mastersingers, who was born on November 5, 1494. In celebration of the event, the Church of St. Katherine, formerly attached to the convent of that name, but disused since the Reformation, is to be turned into a "Hans Sachs Museum," instead of being used as a lumber-room where theatrical properties belonging to the Town Theatre are stowed away. As a matter of fact, the Nuremberg Masters

in the time of Sachs used to meet in another church, that of St. Martha, in the Königsstrasse, not far from the Frauenthor; but since Wagner's music-comedy "Die Meistersinger," it is impossible to dissociate Hans Sachs from the Church of St. Katherine, which, in fact, the Mastersingers made use of in later times. Another contribution to the celebration is the publication of a delightful volume, entitled "Hans Sachs und seine Zeit," by Rudolph Genée (Leipzig, 1894), in which the life of one of the most interesting of German cities in the sixteenth century is fully described, numerous illustrations adding to the value as well as the beauty of the volume. In an appendix are given several mastersongs by Sachs and other Nuremberg masters, among them one in "Beckmesser's New Tone."

MOST readers of THE MUSICAL TIMES will already have heard, with regret, that, for reasons of health, Sir George Grove has resigned the Directorship of the Royal College of Music. The loss to that Institution is not easily to be measured even by those who most appreciate Sir George's merits. To his efforts in carrying out the designs of the Prince of Wales is due, in the first place, the foundation of the Royal College; and to his energy and tact the Institution owes its present unique position among the great Music Schools of the world. It is exceedingly doubtful if, at the time of its foundation, the Prince of Wales could have found anyone so fit for the work to be done as Sir George Grove. Possessed of sympathies too catholic to restrict themselves to any one clique or school; adding to wide culture and social influence, a keenly critical discrimination—the fruit of long musical experience and genuine artistic enthusiasm; and able to inspire equally the respect of teachers and the affection of pupils, "George Grove, of Sydenham, in the County of Kent, D.C.L." (as his title of appointment runs), was obviously the ideal Director for a national School of Music. His career, so varied and distinguished, had been precisely of the kind calculated to develop his artistic and administrative powers. He was trained originally as a civil engineer. The iron lighthouses on Morant Point, Jamaica, and Gibbs' Hill, Bermuda, and the assistance he rendered Robert Stevenson during the erection of the Chester and Holyhead Railway and Britannia Bridge are ample evidence of his practical skill. Succeeding Scott Russell in 1849 as secretary of the Society of Arts, he was appointed secretary of the newly-formed Crystal Palace Company early in 1852. To this fortunate circumstance the Crystal Palace owes its present status as a musical centre. To Sir George's initiative is due the appointment of Mr. August Manns as Conductor of the Crystal Palace Orchestra—a convincing proof of that quick discernment of merit which has served him so admirably on many other important occasions of his life. But in his new position the energetic secretary gave play to his activity in more than one direction. Mr. James Ferguson, then engaged in constructing the Nineveh Court at Sydenham, mentioned casually in Mr. Grove's presence the want of a Concordance to the proper names of the Bible. The hint was enough. In the pursuit of the necessary Biblical studies—more especially of topography and geography—he undertook two journeys to Palestine. The fruits of his researches are embodied in Smith's "Dictionary of the Bible," and to the impulse given by his industry we may attribute the formation of the Society now so widely known as the "Palestine Exploration Fund."

MEANWHILE, the fame of the Crystal Palace Concerts spreading, Mr. Grove undertook the preparation and editorship of those analytical programmes which have made the initial [G.] famous throughout the English-speaking musical world. The peculiar merit of these charming and sympathetic little guides lay in their freedom from school jargon, and in the knowledge they exhibited not only of the works they so lovingly described, but of the requirements and difficulties of the amateur listener. That these qualities have been maintained to the present time in every fresh analysis from the same pen is a fact too well known to need emphasising. A little later there followed a period of "exploration" of another kind. A great admirer of Schubert, when that wonderful genius was scarcely known but as a songwriter, Mr. Grove was unceasing in his efforts to bring to light the orchestral works of the master, many of which were lying neglected and unpublished in a now famous Viennese cupboard. With this object he undertook, in 1867, a journey to Vienna, in which he was accompanied by Mr. (now Sir) Arthur Sullivan. The story of their adventures and ultimate success belongs to musical history, and may be found charmingly told in Sir George's appendix to the English translation of Kreissle von Hellborn's "Life of Schubert." Enough to say that the debt of Schubert-lovers to George Grove is never likely to be repaid.

FROM the year 1868, Sir George edited *Macmillan's Magazine*, and in 1875 gave up the secretaryship of the Crystal Palace to transfer his services to Messrs. Macmillan. Here we trace him by the "Primer of Geography," a little book much in request both at home and in the Colonies. His literary work culminates, of course, in the "Dictionary of Music and Musicians," so far the most comprehensive work of its kind in existence, and of which nothing need be said to the readers of THE MUSICAL TIMES. How little Sir George's modest designation of "Editor" on the title-page of this work does justice to his labours therein, is proved by the numerous articles bearing the familiar initial; amongst which his exhaustive and splendid biographies of Beethoven, Mendelssohn, and Schubert are perhaps the most valuable. These last are no mere compilations of previously published material, but have been elaborated *ab initio*—often from the original sources, and have necessitated many continental journeys. In 1875 the University of Durham conferred upon him the hon. degree of D.C.L.; then Glasgow added that of LL.D.; and in 1883, at the founding of the Royal College, which marks the crowning point of his career, Her Majesty confirmed by the honour of Knighthood the nation's appreciation of Sir George's numerous services to literature and art. The fruitfulness of his subsequent labours, which had long been acknowledged by all capable of forming an opinion, took tangible and permanent form last summer, when the new building of the Royal College of Music—made possible by the munificence of Mr. Samson Fox—was opened with all the pomp and ceremony befitting a national event. Sir George has since been made Companion of the Order of the Bath, in further recognition of his eminent services. That an increase of leisure is likely to encourage so indefatigable a worker to add substantially to these is a reflection of the pleasantest possible kind.

WE have the greatest possible pleasure in stating that, in accordance with the provisions of the

Charter, the President of the College, his Royal Highness the Prince of Wales, has selected Dr. C. Hubert H. Parry as the new Director of the Royal College of Music. We are delighted to know that Dr. Parry has accepted the post, as it will be universally conceded that no other musician could so fitly occupy the position.

JUST twenty years have elapsed since the genial poet-composer, Peter Cornelius, died in his native town of Mainz, at the comparatively early age of two score years and ten. His fellow-townsmen, and notably his fellow-artists of Mainz and the neighbourhood, combined to do honour to his memory a few weeks ago, in the erection of a memorial tablet on the house where he was born. The tablet is of polished marble, and bears the following inscription: "In this house (rebuilt 1863) the poet-composer, Peter Cornelius, was born 24 February, 1824; died 26 October, 1874. Erected by the Liederkrantz of Mainz, 1894." That so long a period has passed away before this public honour has been done to his memory, must not be taken as a criterion of the esteem in which he is held in Germany. Those who knew the man, who knew his quiet unobtrusive life, and the honest, faithful way in which he did his work, not for fame or present success, but for the glory of music and poesy and under the impulse of true genius, without flourish of trumpets or any kind of posing before the world, will not wonder that the public recognition of his genius has taken twenty years to fructuate. It is no sign that he has been unappreciated until now—on the contrary, his works have been known and loved for years all over Germany—rather is the tardiness of this public recognition a voucher for its lastingness. Almost prophetically do his own words now read:

Few there are who understand me,
Who my inner meaning catch;
Who to words in lightness spoken
Can a deeper thought attach;
Who beneath a veil of jesting
Just the grain of truth descry:
He who from his soul createeth
Labours hard and painfully,
Therefore, that ye thus have met me,
Thus have found the germ of good,
I would greet you, I would thank you,
Who my soul have understood.

These lines were quoted by the president of the Liedertafel in handing over to the Mayor of the town the monument, the erection of which has been set on foot, and thus successfully carried through, by the energy of that society. Meanwhile, how do we in England stand as regards Cornelius? A couple of quasi-amateur performances of his one comic opera, "The Barber of Bagdad," by the Royal College; a couple of performances of the Overture to the same at the Richter Concerts; a stray song of his—a mere landmark in the desert of concert songs—and how few know what a wealth of songs, genuine treasures both in their music and their poetry, are lying hid for a future generation to "find" and to enjoy? But cannot we, in our generation, do something? Here is this "Barber of Bagdad," for instance, ready at our very doors, having had a considerable initial success in the performances already alluded to. It is ready provided with an excellent English version (by the Rev. Marmaduke Browne); cannot the Royal Carl Rosa Opera Company, who are so alert to any successes on the German stage, see their way to giving us this opera? Will not the concert-singers take the trouble to look through the works of a man of genius and let us hear some more of them, in place of some of the hackneyed productions which we know so well?

OUR correspondent, Mr. Ernest Bergholt, has received from Mr. D. B. Monro a communication throwing fresh light upon the Seikilos inscription. It seems that Mr. J. A. R. Munro, of Lincoln College, Oxford, was recently on a visit to Smyrna; and, while there, took a fresh impression from Professor Ramsay's little column, as well as a copy. The concluding musical symbol (☞) was considered by Dr. Crusius to be a "pause" (*diastole*), denoting, like our \curvearrowright over a double bar, the end of the piece. He might have adduced (but did not), as warranty for this interpretation, the "crescent" pause given by the second Anonymous Writer (Section xv.), which would have been a rounded variant of the symbol in question. According to Mr. Munro, however, this is in reality the final note of the composition (γ), and the supposed tail is a slur written under the last three notes: such a slur as we find in Section xvi. of the same anonymous writer. The difference this makes in the inscription is important: it brings its scale exactly within the compass of the third species of octave, the so-called "Phrygian" (E to E with two sharps). Mr. D. B. Monro is therefore of opinion that the scale is that of A major (with G natural), and that the ending is on the dominant of the mode. We understand that Mr. Monro is thinking of having a printed slip on the subject inserted in those copies of his work on the Greek modes which still remain in the publishers' hands. The revised inscription will now run as follows:—



THERE has been a remarkable revival of interest in chamber music lately. At least, that is what one would be disposed to believe from seeing so many new announcements of schemes for chamber concerts. But why the undertakers should couch their prospectuses in such strong language it is not easy to understand. One speaks of the "priceless gems of English Art lying neglected at our feet," or words to that effect, and another begins thus: "Neglect and indifference have at all times been the black poison which has caused the untimely end of many a brilliant career," and goes on to allude to "machinations and intrigues which petty jealousy and narrow-minded schoolmasterdom often bring to bear upon the efforts of an independent mind." The picture here conjured up is so ludicrous that we could wish for the pen of our well-known contemporary "Dagonet" to throw off a little dramatic sketch of, say, the Cambridge and Edinburgh professors conspiring together in a secret vault to prevent poor Mr. John Smith's String Quartet from making his fortune. There is plenty of petty jealousy and not a little intriguing amongst operatic singers, but in any other department of music it is simply worth no one's while to machinate against anyone else. The reasons why chamber music is a neglected branch of art in England are so patent that we need not here trouble to state them; but, after all, the love of chamber music is not best cultivated by giving performances in large public halls. It is a kind of music only thoroughly effective in the chamber, or private room, and only to be thoroughly enjoyed even there by the performers themselves. To play string quartets in public is almost as unnatural as to play whist with onlookers.

TO AN ORGAN-GRINDER IN ITALY.

O GRINDER, grind serenely here,
Where this November sun is blazing
In this blue sky, divinely clear;
No thought of frost or snow, no fear
Of fogs which you would find amazing!

O grinder, love your native land!
Where in return your people love you,
Where your half-shaven face is tanned,
Your cheek by scented zephyrs fanned,
Where this blue sky is spread above you.

O grinder, Italy may be
A country in a sad condition!
Though poor, from taxes never free,
With endless claims, on land and sea,
For ships and men and ammunition.

O grinder, that is doubtless true!
Administration likewise lax is,
But still a pauper, such as you,
Must find the claims upon him few;
At least you pay no rates and taxes.

O grinder, having settled this,
Again I ask you to remember
The cobalt sky, which you would miss
In lands of less climatic bliss,
The summer sunshine in November!

O grinder, in that mighty town
Which you call *Londra*, things are grimy!
The sky is often blackish-brown,
And endless soots meander down,
To sink in mud all black and slimy.

O grinder, you might think that I
Am not a patriotic Jingo!
And might in vain conjecture why
I bore you so about your sky,
If you could understand my lingo.

O grinder, think not ill of me;
I praise your land, its sky, and flowers,
And urge you not to cross the sea,
With some vague, frantic hope that we
May never hear you grind in ours!

FACTS, RUMOURS, AND REMARKS.

Nor long since, as may by some be remembered, I felt bound to protest against certain disparaging remarks made, by Mr. Finck of the *New York Evening Post*, on the assumption that I had written an anonymous article with which he disagreed. Since my protest appeared Mr. Finck has tendered a sincere apology, and with that, of course, the incident ends. The matter has a moral, pointing to the need of caution in determining authorship by considerations of style and sentiment. Though no two men are exactly alike there is sometimes a resemblance near enough to mislead. May I indicate a further lesson? It surely must be well to keep personal feeling outside the sphere in which opinions are put forward and discussed. A Wagnerian and an anti-Wagnerian should be able to meet and say what is in them without flying at each other's throats. But musical controversy has never been free from the *argumentum baculinum*, or, at any rate, its verbal equivalent. All the same, we who enter into it do well to remember that personal abuse proves nothing.

A CORRESPONDENT asks for particulars concerning the operatic competition set on foot by Mr. Charles Manners. These, I understand, will soon appear

now that the judges are appointed. The MSS. sent in will be submitted to Mr. F. H. Cowen, Mr. Frederick Corder, and the present writer—a composer, a librettist, and a librettist-composer.

ON the question of small fees for music lessons, my correspondents continue to supply me with illustrations of "than lowest depth a deeper still." A pianoforte teacher in Bristol gives two lessons weekly for 5s. per quarter, and in the same city, single lessons can be had at 3d. each. One lady gives three lessons a week for 7d. It is likely that the gentleman who (as per advertisement) has given himself to the Lord and teaches sacred music only, asks more on the strength of self-sacrifice.

A MELROSE correspondent sends a number of advertisements from a paper published in Edinburgh. The following are a sample—

PIANOFORTE.—Lady has vacancies; terms, beginners, 10s. 6d. per quarter; advanced, 15s.; 2 lessons weekly.

PIANO.—Lady has vacancies; beginners, 7s. 6d. quarter; 2 hours weekly.

PIANOFORTE.—Lady has vacancies; terms, 10s. 6d. per quarter, at pupil's own residence.

PIANOFORTE.—Experienced lady has few vacancies; terms 6s. 6d. quarterly; 3 lessons weekly.

This is sad—sad for the poor ladies whom fierce competition reduces to such straits, and, no less, for the art through which they gain what I suppose must be called a "living."

THE subjoined extracts from a paper read in the North of England may serve for the reader's amusement. To comment upon them would be to spoil their effect:—"On Dr. Richter taking the *bâton* in hand to sway the musical destinies of the evening he met with a hearty reception." "*The martial song of the master-singers, pitched in C, abounds in many tuneful and harmonious runs in the higher cleffs; whilst the declaration of love, pitched in E, indicates great passion and pathos, and the refrain of the master-singers' apprentices in E flat abounds also in various staccato movements, the whole making up some very inspiring, striking, and tuneful combinations.*" "*The orchestra, under the magician-like wand and inspiration of Dr. Hans Richter, seemed as by an edict from Walhalla itself, the abode of the gods, commanded to give Northumbrians a perfect rendition of this story of Scandinavian mythology. In fact, the spirit and meaning of the famous 'Ride of the Walkyries,' as if by instinct, were caught up by the entranced audience, the old Norse blood stirred in their veins; and, as the inspiring martial strains resounded through Olympia, and culminated in one concerted burst of Wagnerian music, they for some minutes applauded to the echo.*"

A CORRESPONDENT writes: "On reading your Special Correspondent's report of the Birmingham Festival, I am sure all admirers of Berlioz will be grateful to the Committee for their endeavour to render the French master's *Te Deum* acceptable to the masses by providing eleven drummers, when only six are indicated in the score—i.e., one for the kettle-drums, one for the bass drum, and four for the side drums. Or is it to Dr. Richter, who in London is content with two harps to represent the six required by Wagner in the 'Ring,' that we ought to tend our thanks? Your correspondent suggests that the

audience were 'confounded'; had the materialised spirit of Berlioz been present, I have no doubt that the unnecessary drummers would have been in the same condition."

THE late Madame Alboni was as shrewd in business as she was successful in song. When the Indian Mutiny began, and everybody on the Continent believed that the sun of England had set, the great contralto quietly realised all her property, even, it is said, to some of her jewels, and invested the proceeds in the English Funds, which were then almost at panic figure. "John Bull," she said, "has not finished yet," and so it turned out, much to his admirer's advantage. In disposing of her property by will, the sensible lady bequeathed the bulk of it to the City of Paris for the benefit of deserving scholars in the public schools, a certain number of whom are, on reaching a specified age, presented with a savings bank book in which there is an entry of £10 to the holder's credit. In working this simple plan there can be no leakage, against which Alboni was very careful to guard.

THE vicar of a certain church not a thousand miles from any point in the British Islands, lately wanting an organist, invited applications, and drew up a list of conditions. A correspondent has sent me the reverend gentleman's paper, and I have read it, not with astonishment, being past that, in such matters, but with something like anger. This minister of religion offers his organist and choir-master the sum of £2 a month, and is careful to add, "paid monthly," which, I suppose, carries with it a month's notice on either side. In return for this vast sum, the vicar's musical officer is expected to play three services on Sunday and one on Wednesday evening, when, also, the boys must have an hour's practice; on Friday, he must conduct a full choir practice, first giving the boys half-an-hour by themselves; and attendance is expected on the usual Feast Days. Further, no pupils may be taken to the church organ, nor may that instrument be used by the organist himself, save on Saturday afternoon, when, I suppose, the charwomen are cleaning up. Yet further, the organist may not introduce any new music. To this the vicar adds that the gentleman engaged must be a member of the Church of England, confirmed, and a communicant. This is considerate, because the unhappy individual will need all the consolation that religion can afford. But will any man accept such a post? I sincerely hope not. Such terms as this vicar offers are an insult to an honourable and educated profession. Let him play his organ himself.

THE paragraph next above may appropriately be followed by the subjoined statement of fact. Said a clergyman to his organist: "I wish you wouldn't play quite so loud, Mr. —, it is impossible to hear the voices. A mere touch is sufficient, but you will thump so." The poor man did not know the structural difference between an organ and a piano-forte.

THE Carrodus family are known to be clever, but I lately read in a North London journal, with some surprise, that "the Bernard Carrodus String Quartet gave a magnificent piece of orchestration from Mendelssohn (Op. 12)."

ANOTHER, or, perhaps the same, hyperborean critic "hedged" beautifully on the question whether a certain song was major or minor. He said it was "pitched in a somewhat minor key."

THE letters of several obliging correspondents must, owing to press of matter, stand over for the present. They will receive attention in the next issue.

JOSEPH BENNETT.

ROYAL CHORAL SOCIETY.

THE fact that the Albert Hall should have proved too small to accommodate all who desired to listen to the performance of "Elijah," with which the season of the Royal Choral Society commenced on the 1st ult., proved, in the first place, the enduring popularity of Mendelssohn's latest and most dramatic oratorio, and, in the second, the confidence of the oratorio-loving public in the association over which Sir Joseph Barnby has for many years held beneficent sway. That confidence was certainly not misplaced on the present occasion, for the general performance, more especially with respect to the choir, was almost faultless. Mr. Santley, who made the part of the *Prophet* his own many years ago, sang and declaimed it almost as finely as ever—a splendid lesson, in fact, to younger singers. Miss Ella Russell and Mr. Edward Lloyd were in their best form, and words of encouragement may be bestowed on three young vocalists—Miss Maggie Purvis, Miss Lucie Johnstone, and Madame Clara Poole.

The performance of "Israel in Egypt," on the 22nd ult., was, in respect of the choir, perhaps the finest ever given in the Albert Hall. Not only the precision with which every number was given, but the clear enunciation of the words was worthy of the most unqualified admiration. Purists have all along objected, and will probably continue to object to the rendering of the duet "The Lord is a Man of War" by four hundred tenors and basses, but the splendid effect produced by this perfectly-trained body of voices cannot be gainsaid. The "Hailstone" chorus was, of course, encored, and Mr. Lloyd, who surpassed himself on this occasion, was compelled to repeat "The enemy said." Miss Clara Butt was apparently suffering from nervousness at first, but recovered herself later in the evening. The efforts of Miss Anna Williams and Miss M. Hoare should receive acknowledgment.

LONDON SYMPHONY CONCERTS.

THESE Concerts have now reached their ninth season, and the success which has happily attended them of late seems to have suggested that a larger *locale* was necessary. They accordingly began, on the 1st ult., at Queen's Hall, before an audience which about half filled the room. Supply sometimes creates demand: let us hope it will be so with the extra seats made available by Mr. Henschel's removal from the South to the North end of Regent Street. It is only fair to mention that *some* of the empty seats may have been due to a counter-attraction at the Albert Hall, which was offered on the same evening. The programme put forward was a model of its kind. It was not too long; contained a due proportion of the well-known, comparatively unfamiliar, and absolutely new; and provided sufficiently for the element of relief. A Symphony, two Overtures, a Concerto, and a couple of songs: the Symphony, Brahms in D; the Overtures, Wagner's "Meistersinger" and Humperdinck's Prelude to "Hansel and Gretel"—a genial, tuneful, and admirably-scored work, which pleased so much that it was announced for repetition, "by desire," at the third Concert, on the 29th ult.; the Concerto, Tchaikowsky's in B flat, brilliantly played by Mr. F. Dawson; the songs, *Clärchen's* from Beethoven's "Egmont," sung delightfully by Mrs. Henschel.

The second Concert, on the 15th ult., was interesting for several reasons. The band consisted of Mr. Henschel's Scottish Orchestra, which had not previously been heard in London; we were promised a first hearing of Goldmark's "Sappho" Overture; and the new violinist, Mr. Achille Rivarde, who had made so favourable an

impression last year, was to play two pieces. There were still empty seats, but not so many. The Scottish Orchestra (which is led by Mr. Maurice Sons) is a compact instrumental force that, individually and collectively, must be spoken of with respect. The trombones indeed, by wasteful and ridiculous excess of noise, caused much amusement and some irritation; but, otherwise, the tone-quality of the band generally, though not conspicuously rich or mellow, was remarkable for depth and brilliance. As regards attack, unity, clearness of detail, phrasing, and attention to *nuances* of speed and power, nothing could have been better (always, of course, excepting the trombones), and the performances all through the evening were in consequence quite exceptionally enjoyable. Mr. Henschel too seemed to trust his orchestra more than usual—he led rather than drove—and the gain to his hearers was quite remarkable. Goldmark's Overture was announced as given for the first time in England, but erroneously, for, as may be seen in another column, it was played, on the 14th ult., at Newcastle, by Mr. Henschel himself. The point may appear unimportant, but is not so historically, and at any rate supplies a bad precedent. The work shows a remarkable degree of inventive power and knowledge of effect; is orchestrated with consummate skill and a very full palette of colours; and is altogether one of the best imitations of good music we ever remember to have heard. But it is only an imitation. In spite of a "Sappho motive," a "Love motive," an "Anguish motive," a "Lyric Poetry" motive, and an "Apotheosis," Goldmark's "Sappho" appeals exclusively to ear and head—the heart is left untouched. Mr. Rivarde's performances of Saint-Saëns's Concerto (No. 3) and of Svendsen's "Romance" aroused a degree of enthusiasm that was perfectly justified. Alike in technique and sentiment (to quote Sir John Stainer's happy phrase) they were admirable, and showed that there is scarcely any position to which, in the fulness of time, this gifted and sensitive artist may not aspire. The Symphony on this occasion was Mendelssohn's in A minor, that wonderful record of his Scottish tour, which, perhaps, more than any other of the composer's instrumental works, establishes his right to the position from which—we are occasionally told—there are some who would fain dislodge him. The Scottish Orchestra played it *con amore*, as was to be expected. The Concert ended with the "Procession to Walhall," from the end of "Das Rheingold," of which we recollect nothing but the playing of the trombones. Poor Wagner! Mr. Whitney Mockridge in "Fanget an," from "Die Meistersinger," was overweighted.

WAGNER CONCERTS.

THE first series of these Concerts, given under the direction of Herr Felix Mottl last season, having proved so successful, it was natural that a second should be announced. The first of these, given on the 6th ult., at Queen's Hall, was made historically interesting by the fact that it was conducted by Richard Wagner's son, Siegfried, who, on this occasion, first appeared before the English public in that capacity. The audience attracted was naturally very large, and it may be said, also, very critical. Much was naturally expected from a musician who is not only the son of Wagner, but also the grandson of Liszt—though, on both accounts, Herr Siegfried found himself surrounded by friendly faces, on many of which the hope of a success was plainly visible. The platform had been turned into something resembling a forest, and when the hero of the evening came forward one was reminded of the other Siegfried threading his way through the woods on his way to victory over a certain "Wurm." The triumph in this case was not so complete perhaps, since Herr Wagner's exploits on the occasion were not of the kind intended to snuff out anyone's career; but it none the less gave gratifying proofs that the young musician had inherited a considerable share of the sensitiveness, energy, power of will, and personal influence that were so conspicuous in his grandfather and father, and which also distinguish Madame Wagner at the present day. The programme contained Liszt's "Les Préludes" and "Mephisto" Waltz, and Wagner's "Siegfried Idyll," "Flying Dutchman" Overture, the familiar "Tristan" selection, and the

closing scene from "Die Götterdämmerung." The readings of all these works were marked in a high degree by intelligence and sympathy, but also, we thought, by an exaggerated degree of refinement, that detracted somewhat from their breadth and virility. The "Siegfried Idyll" (which, it will be recollected, is a "tone-picture" of the young conductor's own childhood) was taken more slowly than we have been accustomed to hear it, and seemed long in consequence, which so beautiful a piece ought not to do. As regards appearance and manner, Herr Wagner's features show many of his father's characteristic traits; his gestures are eloquent, his beat very firm and well-defined, and, to quote what was said of another conductor, "he keeps his score in his head rather than his head in his score." It may be mentioned, as a minor detail, that he holds the *bâton* in his left hand. In a word, it is clear that Herr Siegfried Wagner possesses many of the qualifications of a great conductor. Experience will probably supply those that are now lacking. Miss Marie Brema gave a superb rendering of the terribly exacting music of *Brünnhilde* in the "Götterdämmerung" *Finale*; but the part lies so high that, if this fine artist values her voice, she will not often be induced to sing it.

The second Concert, on the 19th ult., was conducted by Herr Mottl. Besides three Wagner excerpts and the No. 3 "Leonora" Overture, it contained two novelties. The first of these, the Introduction to Act II. of Chabrier's "Gwendoline," may be all very well in its right place, after the thematic material of which it consists has been associated in the listener's mind with dramatic events; but, heard in a concert-room without this advantage, it is anything but satisfactory. The style of the themes and of their treatment and orchestration echoes that of Wagner, but, of course, without a tithe of his genius. The second novelty, a Festival March by Herr August Wilhelm, is an elaborate piece ambitiously scored, proving that one may be great as a violinist and leader without being equally so as a composer. The "Götterdämmerung" *Finale* was repeated by Miss Brema, and in the "Rheingold" *Finale* the vocal parts were most effectively sung by Miss Agnes Janson, Miss Evangeline Florence, and Madame Minna Fischer; Messrs. W. Ludwig (*Wotan*), E. Wareham (*Loge* and *Froh*), and Arthur Barlow (*Donner*). The third Concert took place too late for notice in our present issue.

CRYSTAL PALACE CONCERTS.

AT the Concert of October 29 Tchaikovsky's noble "Pathetic" Symphony formed the chief feature of the programme, and met with a very fair measure of justice from the Sydenham Band, though the strings were at times somewhat lacking in power and incisiveness of attack. M. Ysaÿe gave a very clever reading of the solo in Max Bruch's D minor Concerto (No. 2), and scored a popular success in Wieniawski's showy "Faust" Fantasia. The Overture to "Euryanthe" was very finely played, and the programme also included Mr. MacCunn's beautiful "Land of the Mountain and the Flood" Overture, and songs from Mdle. Otta Brony, who was heard to considerable advantage in the "Sombre forêt," from "William Tell."

At the Mendelssohn Concert, on the 3rd ult.—the anniversary of his death falling on the following day—there was an enormous audience, and no lack of enthusiasm. The programme opened with the immortal "Midsummer Night's Dream" Overture, the exquisite beauty of which exerted all its wonted spell as interpreted with the utmost spirit by the orchestra, under Mr. Manns's sympathetic guidance. Admirable also was the performance of the "Scotch" Symphony, another favourite *cheval de bataille* of Mr. Manns. Miss Fanny Davies, the instrumental soloist of the afternoon, might have chosen something less hackneyed than the well-worn Concerto in G minor or the Prelude and Fugue in E minor; but her careful and conscientious rendering of both these works met with abundant favour from the audience. Miss Anna Williams gave the Concert aria "Infelice" with her wonted intelligence and earnestness, and sang the solo in the *Finale* to "Loreley," in which, as in the familiar part-song "Farewell to the Forest," the Crystal Palace Choir lent

very useful aid. At the opening of the Concert the Dead March in "Saul" was played in memory of the late Czar, the Russian Hymn being added as a tribute of cordial goodwill to his son and successor.

For the Concert of the 10th ult. a "Meditation," by M. Massenet, had been promised, but owing to the non-arrival of the chorus parts the work was postponed and M. Saint-Saëns's Prelude to "The Deluge" was played in its stead. The Prelude is a curiously sentimental treatment of so momentous a theme, but is otherwise a pleasing composition, with an effective *obbligato* for the first violin, excellently played by Mr. Celis, the leader of the Crystal Palace Orchestra. Mr. Godfrey Fringle's "Lo Zingaro," a scena for baritone and orchestra, which was now heard for the first time, is a clever though rather showy piece of work, the treatment of the orchestra strongly recalling at times that of *Iago's* Credo in "Otello," and again, and even more strongly, the Prologue to "I Pagliacci." It has, however, a certain sparkle, though rather suggestive of tinsel than real gold; and thanks, in no small measure, to the vigorous declamation of Mr. Andrew Black, made a decidedly favourable impression on the audience. Beethoven's splendid "Wehe des Hauses" Overture and *Walther's* Prize Song, in which Mr. Whitney Mockridge's laboured and ineffective singing was rendered still more unimpressive by the undue vigour of the band, completed the first part of the programme. The second was devoted to Dvorák's "Spectre's Bride," the beauties of which were again keenly appreciated. Mr. Andrew Black was thoroughly efficient and trustworthy as the bass Narrator, and Miss Ella Russell sang with adequate power and accuracy as the heroine; but Mr. Mockridge was palpably overweighted in the tenor solos. The choir sang well, on the whole, though a little roughness on their part and—strange to say—on that of the orchestra was occasionally apparent.

Mr. William Wallace, whose rather affectedly-named Overture, "In Praise of Scottish Poesie," was the novelty at the Concert of the 17th ult., has already had a Symphonic Poem and an Orchestral Prelude—the latter a work of undoubted cleverness—produced at these Concerts. The present work owes its origin to the request of some of his countrymen that he "would give them something Scotch," and it is an ingenious but hardly convincing answer. Mr. Wallace—and for this we like him none the less—has eschewed a programme. But the themes which he has coined are neither striking nor individual, with perhaps the exception of the second, which is afterwards developed into a long melody with some graceful orchestral embroidery. The work is not wanting in a certain brilliancy of a stereotyped order, and is cleverly scored; but it failed to impress the audience, who accorded it but a cool reception. Moszkowski's Concerto in C (Op. 30), first introduced in this country by M. Tivadar Nachéz at one of the Philharmonic Society's Concerts, in March, 1886, was finely played by M. Emile Sauret, who especially distinguished himself in the long-drawn *Andante*. The same artist also introduced an elegant and neatly scored "Elegie et Rondo" of his own composition. Brahms's "Academic" Overture, Schumann's Symphony in C—the latter very finely played—and two excerpts from Handel's Concertos completed the orchestral part of the programme. Miss Esther Palliser gave the recitative and aria, "O mon bien aimé," from Massenet's "Marie Magdeleine"—oratorio à la Renan, as it has been happily called—in excellent style. Her other selection, Hope Temple's "Airlie Bay," was most, injudicious and unsuitable at a Concert of this character.

HAMISH MACCUNN'S "JEANIE DEANS."

(FROM OUR OWN CORRESPONDENT.)

THE production of the first Scottish Opera, by a Scotsman, on a Scottish subject, and presented in the Northern capital, on the very ground which Scott has immortalised in the "Heart of Midlothian," may well be called an event of national importance. The Lyceum Theatre was crowded, on the 15th ult., to the very doors and ceiling, testifying to the general interest excited by the work; and the reception accorded to Mr. MacCunn as he took his place at the conductor's desk was evidence enough of high hopes and warm wishes on the part of the audience. Nor

were these hopes disappointed; and the composer's warmest well-wisher could not have desired a franker acknowledgment of success than the ovation of applause at the conclusion of the opera. It is a pleasant part of our task, first, freely to acknowledge that "Jeanie Deans" is an opera which performs a great deal that is good and promises much more. Faults there are in the work doubtless, and shortcomings, which it is our duty to point out. Experience gained in the representations will show many parts capable of improvement, and many scenes which no doubt will be revised and altered before the opera is submitted for a final verdict; but the abiding impression left by the first performance is that we have a young countryman who can and will write a much more perfect and much more important work in a not distant future.

The Scottish flavour in the music is judiciously minute, being almost confined to the two national dance tunes introduced in the first scene; and the dialect is fortunately no more conspicuous. The "Heart of Midlothian" is, perhaps, Scott's most fascinating novel; but the simple story of *Jeanie* and *Effie Deans*, comparatively uninteresting in itself, was only the excuse, so to speak, for connecting the stirring scenes of history and the wonderful sketches of Scottish life and character which give the novel its high place in Scottish hearts. The omission of much that is inseparably connected with the well-known romance, and the obvious necessity of making all the characters forget the "Doric," have imposed on the librettist (Mr. Joseph Bennett) many limitations, which, however, he has concealed with great skill. *David Deans* is still the rigid Cameronian, although he talks as good English as any hated Episcopalian; and *Jeanie* has no less a real Scottish heart because she has forgotten her mother tongue. The character of *Stanton* is, of course, hardly that of an ideal hero; but Mr. Bennett has endeavoured to impart interest by early indicating the remorse *Stanton* feels for his betrayal of *Effie*. Altogether Mr. Bennett has provided the composer with a libretto full of dramatic interest, and he was not overlooked by the audience when the time for congratulations and calls arrived, but although present he did not respond.

The best parts of the music are those which accompany or illustrate dramatic action. The orchestration is extremely clever and effective, but in many places Mr. MacCunn has left the wood-wind unaccountably idle where it would be a distinct acquisition. He has laid a "self-denying ordinance" on his powers of simple and expressive melody, and has striven to attain success along far more difficult lines. All the more do we prize the scenes where the artistic intention has given his melodic genius the rein. The recitative, or rather "melos," is at times rather unquiet and even ungainly in its harmonic progressions, but is for the most part very expressive and extremely well accompanied. Two opportunities have been palpably thrown away—viz., the Madrigal in the Court Scene and the Lullaby in the Prison—the one extremely crude in its part-writing and uninteresting in its musical content, and the other smothered under rhythmless melody in a labyrinth of dissonances. Opportunities which have been seized and turned to the best account are *Dumbiedikes's* song in the first scene ("I love a maiden fair to see"); the first meeting of *Jeanie* and her erring sister, a most touching scene; *Madge Wildfire's* songs in the second and in the last act ("I glance like the wildfire" and "There grows a tree"); *Effie's* pathetic recollection of home in the prison; *Jeanie's* appeal to the Queen for her sister's life; and the wild chorus of the reckless prisoners (*Allegro feroce*). The chorus remains almost unused throughout the opera, which cannot be regarded as a satisfactory arrangement.

Madame Duma found in *Jeanie Deans* a part which suits her to perfection. Her earnest style and conscientious study have succeeded in realizing the very ideal which librettist and composer must have had when they wrote and composed her part. Miss Estey was very successful as *Effie*, but the part is rather incomplete, as well as unattractive. Another lullaby song would help to leave a tender memory of one who "loved not wisely." Miss Meisslinger was in every way an excellent *Madge Wildfire*. Her commanding presence, a dress copied from a famous

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old engraving of *Madge*, and a thorough grasp of the individuality of the poor mad woman made her impersonation one of the successes of the evening. Mr. Alec Marsh looked and acted "douce *David Deans*" to the life, while Mr. Hedmond acted and sang admirably, although he did not seem to feel quite at ease in the somewhat ungrateful character allotted to *Stanton*; he looked, however, the ideal of a heartless, selfish scapegrace. Mr. Pringle made a great deal of the rôle of *Dumbdikes*, and well earned a large share of the applause.

The scenery and staging were very good indeed, and Mr. Friend must be congratulated on such a smooth and satisfactory first night.

The Marquis of Lorne, who is collaborating with Mr. MacCunn on a new opera—founded on the old Scottish legend of "Diarmid and Ghraine"—was present at the *première*, and all the leading journals in the country were represented. The opera was repeated before as full a house on Saturday, the 17th ult., and on both occasions all Edinburgh, musical, literary, and social, was present to show its interest in the important event.

HOVINGHAM MUSICAL FESTIVAL.

The sixth of these unique miniature Festivals was held at Hovingham, on October 23 and 24. A programme, quite equal to its predecessors in interest and ambition, was prepared, and more than creditably performed under the artistic direction of Canon Hudson, who after his long experience in work of this kind may claim to be considered one of our ablest amateur conductors. At the first of the three Concerts of which the Festival consisted, Dvorák's "Spectre's Bride" took up the greater part of the programme. The performance had the advantage of two exceptionally able principals in Miss Palliser and Mr. Andrew Black, who were well suited by their respective parts. Mr. Herbert Grover, as the *Demon Lover*, would have been more successful had he not apparently been under the impression that forcing his voice would render his impersonation more demoniacal. Considering the difficulty of the work, and the fact that the very limited time available for preparation made it impossible to have a full rehearsal, the performance was remarkably good, a few inconspicuous slips in chorus and orchestra being, under the circumstances, readily pardonable. The band, it should be added, was of a metal far superior to that of the average provincial orchestra. It is the reproach of Yorkshire, a county professedly musical, that Concert-givers cannot give orchestral performances of the first rank without having recourse to London or Manchester; so that Hovingham, being only a village of some 400 inhabitants, could not be held blameable for having to go far afield for its band, many of the players at the principal desks being well known in metropolitan orchestras. At the same Concert was heard the first of the two novelties of the Festival, a setting by Mr. E. W. Naylor, the Organist of St. Michael's, Chester Square, of a passage from Tennyson's "King Arthur," and intended as the prologue to a cantata bearing that name. A short choral introduction leads to a baritone solo, "The lament of the King," the music of which has a dignity quite in keeping with the noble words. The melody is broad and spontaneous, and the orchestral colour shows an unusual aptitude and understanding of what is the fitting treatment of each particular instrument. The solo was very sympathetically sung by Mr. Arthur Walenn, and the performance, under the composer's conductorship, was in all respects satisfactory. The programme also included Dr. Mackenzie's breezy and humorous "Britannia" Overture, which was played with admirable spirit, as was the ever fresh "Figaro" Overture. Mr. Leonard Borwick played solos by Bach, Scarlatti, and Chopin, all very finely; but Scarlatti supremely well. The second Concert, on the following afternoon, was of an equally interesting character. Dr. Parry's noble "St. Cecilia" Ode occupied the first half of the programme, and it was sung with admirable force and breadth, the solos being taken by Miss Palliser and Mr. Andrew Black most sympathetically. The performance was, indeed, the most conspicuous success of the Festival, and reflected the utmost credit on everyone who took part in it. There was a novelty in the shape of three movements from

a Suite for strings by Mr. Emil Kreuz, a *Scherzo*, *Intermezzo*, and *Courante*, less notable, perhaps, for novelty of thematic material than for the exceedingly clever workmanship—a matter of the first importance in music of this character. As was to be expected, the music was well adapted to the instruments. It was well played and very heartily received. Mr. Borwick's artistic and thoughtful reading of Chopin's E minor Concerto was one of the most striking features of the Concert, and the careful playing of the accompaniments by the band deserves particular praise. Equally creditable was the refined rendering of the "Siegfried Idyll"—a piece the clear-cut, delicate lines of which make any deviation from perfect precision painfully noticeable. The "Midsummer Night's Dream" *Scherzo* only lacked something in lightness of treatment to be equally satisfactory. Such fairy-like music demands very dainty treatment. Mr. Herbert Grover sang the rather sugary Prayer from "Rienzi" forcibly. The Festival ended with "Elijah," in which the principal soloists were Miss Palliser, Mrs. Burrell, Messrs. Grover and Black. Mr. Black's fine performance of the title part is too well known to need description; it may suffice to add that it was quite worthy of his powers. In other respects the performance of the Oratorio was equal to the high standard of the Festival, to which it formed a fitting termination. A word must be given to Mrs. Burrell's unaffected and sympathetic singing of the contralto music, since this was the only occasion for the appearance of a contralto soloist during the Festival.

MUSICAL FESTIVAL AT WESTMINSTER ABBEY.

THE annual Festival (the 156th) of the Royal Society of Musicians of Great Britain, held in Westminster Abbey, on the evening of the 7th ult., proved specially attractive through the introduction to the metropolis of Professor Bridge's "The Cradle of Christ," which elicited such unanimous approval at the Hereford Festival. This novelty was preceded by "The Hymn of Praise," with Madame Albani, Mrs. Helen Trust, and Mr. Iver McKay to do justice to the solo portions; whilst the majestic choruses were given with much fervour by a large choir. An efficient orchestra, led by Mr. J. T. Carrodus, played the opening Symphony as well as the accompaniments in a highly satisfactory manner, under the *bâton* of Professor Bridge. Mr. W. J. Winter was at the organ. After the offertory, in aid of the Society, Madame Albani sang "Angels ever bright and fair," and then came Professor Bridge's setting of the "Stabat Mater Speciosa." A second hearing of this work increases the favourable opinion formed in September at the Three Choirs gathering. It has all the simplicity befitting the theme of the old Latin hymn; yet, whether in its vocal or instrumental elements, the interest is so well preserved that at the end one wishes the composer had extended his labours. The two characteristic solos were ably sung by Madame Albani and Mr. Daniel Price, and the rendering of the orchestration and of the choruses left nothing to be desired.

MONDAY AND SATURDAY POPULAR CONCERTS.

A VERY successful commencement was made to the thirty-seventh season of these entertainments on Monday, October 29, at St. James's Hall, the audience being considerably above the average on the opening night. There was nothing in the programme to call for detailed notice, the concerted works being Beethoven's Quartet in E flat (Op. 74) and Schumann's Pianoforte Trio in D minor (Op. 63), both universally acknowledged masterpieces. The leader was Miss Wietrowetz, who was more satisfactory in the Trio than the Quartet. The talented young Hungarian violinist gave a fine performance of Max Bruch's effective Romance in A minor and major (Op. 42), and Mr. Leonard Borwick rendered Beethoven's Sonata in C minor (Op. 111) with much intelligence and perfect technique. Mrs. Helen Trust sang a couple of pleasing songs by Max Stange, and James Hook's quaint ditty, "Ma chère amie," with charming finish in respect of vocal method.

So much prominence was given to Mendelssohn's music in the programme of the first Saturday Concert on the 3rd ult., that it might be guessed by those present that Mr. Arthur Chappell desired to commemorate the anniversary of the composer's death, which occurred on the following day, though such an intention was not formally announced. The works performed were the Quartet in D (Op. 44, No. 1), the Pianoforte Trio in C minor (Op. 66), and the Variations *Sérieuses* for pianoforte (Op. 54), the last-named being played with perfect refinement by Mr. Josef Slivinski, who added the *Volkslied* in A minor from the "Lieder ohne Worte" as an encore. Miss Dale sang with taste airs by Krug, Grieg, and Kjerulf, but her selections were too uniformly sombre.

On the following Monday there was a group of novelties, the most important being a Pianoforte Quintet in F by Mr. Moir Clark, a young Scottish musician who studied for some time at the Royal Academy of Music, and more recently in Germany. This Quintet was performed at one of Miss Dora Bright's Concerts last year, at a busy time, when it attracted little attention. It is noteworthy throughout for fresh and tuneful themes, but the workmanship is not very clear, and if it be true, as stated in the programme, that "the composer aimed to secure greater variety and strength of colour than chamber music usually presents," he essayed a hopeless task, for what is known as "colouring" appertains specially to orchestral music. The Quintet, however, was received with warmth, and Mr. Moir Clark may be encouraged to persevere. Miss Fanny Davies deserves commendation for introducing Chopin's *Polonaise Fantaisie* in A flat (Op. 61), an impressive and original piece, singularly neglected by pianists. Mr. Whitehouse, the violoncellist at this and the previous Concerts, played with the utmost refinement a tender little piece called "Waldesruhe," by Dvorák, and a piquant *Allegro Appassionato* by Saint-Saëns. Beethoven's early Quartet in D (Op. 18, No. 3) was included in the scheme, and Miss Margaret Hoare was agreeable in songs by Chaminade and Tiesen.

The second Saturday performance commenced with Haydn's Quartet in G minor (Op. 74, No. 3) and ended with Brahms's concise and genial Sonata in F for pianoforte and violoncello (Op. 99). Miss Fanny Davies gave a very intelligent rendering of Schumann's *Waldscenen* (Op. 82), and Miss Wietrowetz played Max Bruch's Violin Concerto in G minor (Op. 26), with pianoforte accompaniment. This was surely not a very wise selection, though, of course, it was not the artist's fault that the snapping of a string necessitated an interruption in the performance. Mrs. Helen Trust was again wholly praiseworthy as the vocalist.

On Monday, the 12th ult., the concerted works were Rubinstein's bright and melodious Pianoforte Trio in B flat (Op. 52), delightfully played by Messrs. Slivinski, Arbos, and Hugo Becker, and Schumann's Quartet in A minor (Op. 47, No. 1). Mr. Becker introduced the first four numbers of a Suite for violoncello with pianoforte accompaniment, entitled "Love Scenes," composed by himself. The movements are fancifully named, "First Sight," "Doubt," "Dreaming," and "Flirting," and are piquant and tuneful little pieces. They were beautifully played by the composer. Mr. Slivinski interpreted Schumann's "Papillons" with the requisite delicacy of touch, and Miss Esther Palliser sang with much effect airs by Pergolesi, A. Holmes, and Gounod.

Little more remains to be said respecting these entertainments at present. On Saturday, the 17th ult., that accomplished performer, Herr Popper, was the violoncellist; and besides taking part in Brahms's Pianoforte Quintet in F minor (Op. 34) and Beethoven's Sonata in C minor (Op. 30, No. 2) for pianoforte and violin, played pieces by Schumann and himself with beautiful finish of style. Mr. Leonard Borwick was also very successful in Haydn's Variations in F minor, and Madame Amy Sherwin was fairly acceptable as the vocalist.

On the following Monday took place the last Concert we can notice this month, Lady Hallé making her first appearance this season. The gifted Moravian violinist was enthusiastically received, and played throughout with exquisite skill and grace. Her solos were Professor Stanford's delightful Irish pieces, "A Lament," "Hush

Song," and "Reel"; and the concerted works in the programme were Beethoven's Quartet in C (Op. 59, No. 3)—perhaps the most popular of all string quartets—and Brahms's genial Pianoforte Trio in C minor (Op. 101). Much favour was deservedly accorded to Miss Kate Cove—a young vocalist possessed of a silvery and sympathetic soprano voice, which has evidently undergone judicious training. Miss Cove was equally successful in Sir Arthur Sullivan's "Orpheus with his Lute" and Goring Thomas's "Winds in the Trees."

THURSDAY SUBSCRIPTION CONCERTS.

In the Queen's (Small) Hall a new series of these Concerts was commenced on the 1st ult. As on preceding occasions the plan is to devote the whole of the first part to a distinguished composer, whilst miscellaneous songs and instrumental solos form the material for the remainder of the programme. The present season was started with a selection from the works of Dr. A. C. Mackenzie. Among these were the Quartet in E flat (Op. 11) for pianoforte, violin, viola, and violoncello, which received conscientious interpretation from Messrs. Septimus Webbe, Otto Peiniger, Emil Kreuz, and Hans A. Brousil; and the lovely *Benedictus* (Op. 37, No. 3), played with adequate expression by Mr. Peiniger. Mr. William Nicholl (who did so much to establish these Concerts) gave some songs with his usual charm of voice and style, and further vocal assistance was contributed by Miss Esther Palliser and Mr. Arthur Oswald.

Franz Schubert was the master favoured at the second Concert, on the 15th ult. None of his chamber pieces could have proved more acceptable than the melodious Pianoforte Trio in B flat (Op. 99), as rendered by Messrs. Webbe, Peiniger, and Brousil; and warm approval was accorded to the first-named for his delivery of the *Impromptu* in F minor (Op. 142, No. 1). It would have been difficult, too, to make a better choice of songs than "Clärchen's Lied," "Schäfer's Klagelied," and "Lachen und Weinen," entrusted to the safe charge of Miss Louise Phillips; "Der Tod und das Mädchen" and "Haiden Roslein," tastefully given by Miss Helen Pettican; and "Du bist die Ruh'" and "Die Post," rendered with the utmost judgment and with rare expression by Mr. Nicholl, one of the few artists who can do justice to songs calling for intelligence as well as vocal means.

MR. KIVER'S CONCERT.

THE Concerts given by this rising and conscientious artist are not only invariably distinguished by high-class programmes, but they rarely fail to contain some feature of more than usual interest to musicians. Thus, on October 31, Mr. Kiver first brought to public hearing, at the Queen's (Small) Hall, a new Sonata for pianoforte and violin by Miss Rosalind Ellicott, and three pieces from a recently published set for the same combination of instruments by Dr. A. C. Mackenzie. Miss Ellicott's work, which is in three movements, is clearly designed, abounding in melody, not, perhaps, of a very original type, but graceful, flowing, and free from attempts to "make points" by undue straining after effect. The composer was called upon to acknowledge the applause evoked, some portion of which, no doubt, was meant for the executants, M. Emile Sauret and the concert-giver. Dr. Mackenzie's pieces are entitled "From the North," and are chiefly based upon very old airs and dances, which are "either of undoubted Scottish origin or have been in use in Scotland at a remote period." The three performed on this occasion comprise the first of three "books," and consist of an Andante, of which the chief theme, somewhat like a dirge and full of pathos, alternates with more passionate phrases; a graceful Andantino, tuneful, quaint, and altogether charming; and an *Allegretto Giocoso*, brimming over with fun, which pleased so much that its repetition was demanded. The pieces were played with delightful spirit and expression by M. Emile Sauret and their composer. Mr. Kiver chose as his solo Mendelssohn's "Variations *Sérieuses*," of which he gave a sound and refined, but not very romantic reading;

and Miss Hilda Wilson sang four songs with customary taste. In the second part of the programme were Grieg's Sonata in A minor for pianoforte and violoncello and G. A. Macfarren's Trio in E, the bass instrument in both works being in the safe hands of Mr. W. E. Whitehouse.

BRITISH CHAMBER MUSIC CONCERTS.

MR. ERNEST FOWLES has successfully launched the excellent enterprise the title of which heads this notice. His first Concert was given on October 29, his second on the 13th ult., at the Queen's (Small) Hall, and his third was announced for the 27th ult. The works at the first Concert included Professor Stanford's String Quartet in A minor (Op. 45), the Duet in E minor for two pianofortes by Dr. Parry, Mr. Algernon Ashton's Quintet in E minor (No. 2) for pianoforte and strings, and songs and pianoforte pieces by Cowen, M. V. White, Goring Thomas, Leveridge, Parry, and Arthur O'Leary. These were interpreted by Miss Agnes Zimmermann, Miss Hilda Wilson, Messrs. J. and W. Sutcliffe, A. Hobday, W. Squire, and Ernest Fowles; Mr. Alfred Izard being the accompanist. At the second Concert (13th ult.) were heard a Trio in E (Op. 9) for pianoforte and strings, by Mr. J. C. Ames; a Sonata for pianoforte and viola (Op. 1), by Mr. L. N. Fowles; a Quintet for pianoforte and strings in F (Op. 33), by Mr. B. L. Selby; and songs by Mackenzie and Goring Thomas, and Samuel Wesley's Trio in D for three pianofortes. Mrs. Mary Davies was the vocalist, and Miss Emily Shinner, Messrs. E., L., and B. Fowles, Whitehouse, E. Kiver, and G. W. Collins took charge of the instrumental portion of the programme, the accompanist on this occasion being Mr. H. Bird.

MR. PLUNKET GREENE AND MR. LEONARD BORWICK'S RECITALS.

THE talents of these admirable artists are happily so well known that it is quite unnecessary to waste words in praise of the happy thought which led to their organisation of a series of Concerts *à deux*—a combination which, tried already with perfect success last season in London, and since in the provinces, was again presented on the 16th ult., at St. James's Hall. The sum of each artist's attractive power is more than doubled by this alliance; it is increased also by the effect derivable from contrast and the charm of variety. Add to this a programme which had been selected with due regard for the stimulation of interest, and it will be seen that an exceptionally enjoyable entertainment was set before the large audience assembled on the occasion in question. The selection of songs included, besides a number of more or less well-known ones by Schumann, Schubert, Wagner, &c., examples composed in the fifteenth, sixteenth, and seventeenth centuries—i.e., two very expressive old German *Minnelieder* (one from the Locheimer Song Book, 1460), Rontani's quaint "Se bel rio" (1590), and Buononcini's "Ben ch'è Speranza," and six of Moore's "Old Irish Melodies," as restored by Professor Stanford to their ancient forms. The complete series is shortly to be published, and we may therefore safely defer discussion of the points of difference between Moore's and the original versions of these beautiful songs. Mr. Greene was accompanied by Dr. Stanford in the Irish melodies, and by Mr. Borwick in the foreign pieces. The pianoforte solos consisted of Schumann's "Humoresque," Bach's Organ Prelude in B minor, and pieces by Chopin, Scarlatti, and Liszt. At the second Recital, on the 14th inst., Mr. Greene will sing songs composed in the thirteenth and fourteenth centuries, and seven excerpts from Miss Broadwood and Mr. J. A. Fuller Maitland's "Songs of the English Counties"; and Mr. Borwick will play, amongst a number of other things, Purcell's Toccata in A and Mozart's Sonata in D.

PIANOFORTE RECITALS.

THE London musical season is yet young, but already pianists are bidding freely for patronage. Mr. Dal Young, who gave a Recital in the Queen's (Small) Hall on Tuesday, October 30, did not make, on the whole, a very favourable

impression. He has nimble fingers, but his touch is hard and his style jerky and affected. The defects were chiefly noticeable in Beethoven's Sonata in A flat (Op. 26), with the "Funeral March." In some pieces by Chopin, Mr. Dal Young was rather more commendable, and some "Fantasiettes Lyriques" from his own pen proved tasteful and pleasing little pieces.

The announcement that Mr. Emil Sauer, a pianist utterly unknown in this country, would give eight Pianoforte Recitals within a few weeks at St. James's Hall, was no doubt surprising to musical amateurs; but after the first Recital, on the 13th ult., it was felt that the latest aspirant to honours in this form of art had not overmeasured his strength. Mr. Sauer commenced with a transcription of a Prelude and Fugue in D by Bach, arranged by D'Albert, and followed it by Beethoven's "Waldstein" Sonata. In both of these he displayed striking executive powers and a style that may fairly be described as leanine; but it was when he attacked the music of Mendelssohn, Schumann, Chopin, and Liszt that his strength was fully displayed. The gradations of tone were exquisite, and the touch and tone, alike in *pianissimo* and *fortissimo* passages, effective in the highest degree. The audience, somewhat cold and reserved at first, worked itself into a more and more excited condition, and the Recital was considerably lengthened by recalls and encores.

It was poor Rubinstein who was Josef Hofmann's last preceptor, and it was perhaps as well that the young pianist gave his only Recital this season at St. James's Hall a few hours before the news was flashed that the great artist, *virtuoso*, and composer was no more. Happily, Mr. Hofmann was able to give his performance, on the 19th ult., without any apprehension of the calamity so close at hand. He played three of Mendelssohn's "Songs without Words," Weber's beautiful but rarely-heard Sonata in D, pieces by Chopin, Liszt, Rubinstein, and Moszkowski—the last being clever and effective, written with evident design in the old style—with the utmost intelligence and technical skill; and some trifles from his own pen served to indicate that his powers as a composer are increasing.

Mr. Emil Sauer is already making his way with the public, a large audience attending his second Recital, on the 21st ult. He commenced with Beethoven's cheery Sonata in G (Op. 31, No. 1), playing the beautiful slow movement with exquisite taste. His magnificent *technique*, however, was most fully displayed in Schumann's Toccata in C (Op. 7), Chopin's Allegro de Concert in A (Op. 46), Rubinstein's Staccato Study, and Liszt's "Norma" Fantasia, which had not been heard here for many years. The audience was enthusiastic throughout, and the reputation of Mr. Emil Sauer in this country may be said to be already established.

MRS. KATHARINE FISK'S RECITAL.

MUCH interest attached to Mrs. Katharine Fisk's Vocal Recital, on the 8th ult., at the Salle Erard; for in addition to an admirable selection from the writings of Beethoven, Schubert, Brahms, Goring Thomas, and Leoncavallo, her programme included a number of songs by American composers, which, although in several instances proving little worthy of the fair singer's remarkable abilities, gave to the afternoon a pleasant element of expectancy. From this it will be gathered that Mrs. Fisk was heard to the greatest advantage in works of recognised value, and to these the gifted vocalist's magnificent voice and cultured and dramatic style imparted a charm and impressiveness that frequently aroused the enthusiastic plaudits of her audience.

ROYAL ACADEMY OF MUSIC.

DR. A. C. MACKENZIE, in his concluding Lecture on the progress of Music from the time of Ambrose to the period of the Renaissance, chiefly dealt with the early school of vocal composition. After referring to the absence of individuality in early instrumental music and to the origin and development of the motet and madrigal by Flemish, Italian, and English composers, the lecturer made an extremely interesting comparison between the life and

works of Orlando di Lasso and Palestrina. The latter, like Schubert, seemed to have written because he could not help it, and it was to his simple piety and unwavering love of his church and his art that we owed his monumental works, now, more than ever, accounted among the wonders of the world of music. His powers had, indeed, quite overshadowed the fame of his great contemporary Lasso, although the genius of the latter was undoubtedly more many-sided, for his compositions included sentimental and even comic songs, as well as church and secular music. Lasso also deserved some of the credit of endeavouring to reform church music, entirely attributed by most writers on the subject to Palestrina. Lasso made, too, some experiments in instrumental music, in one instance scoring for eight trombones and four bagpipes, which, the lecturer humorously remarked, "although appearing very weak on paper, must have been very robust when delivered in sound." Referring to the quality of vocal music at that period, Dr. Mackenzie said that when discussing this point with Dr. Richter at the recent Birmingham Festival, the celebrated conductor narrated an anecdote he had heard from Wagner respecting the tradition of Bach's own manner of performance of his music. Wagner was a pupil of Weinlich (a successor of Bach's in Leipzig, and great grandson of a member of Bach's choir), and, according to him, when the Bach choirman was asked how the music sounded when performed under Bach's own direction, the answer was: "Why he (Bach) cuffed us a good deal, and it sounded horribly bad." An interesting analysis was given of Palestrina's "Stabat Mater" for two choirs, and the arrangement of this work by Wagner, as performed at the recent Birmingham Festival, referred to in eulogistic terms. The lecturer concluded by repeating the valuable advice, given to students at the commencement of the discourses, concerning the great importance of a thorough knowledge of the elements of music and the assiduous cultivation of the "hearing eye," without which they could not be truly called musicians. During the Lecture excerpts from Palestrina's "Missa Brevis" were excellently sung by some of the students of the Academy.

Mr. W. H. Cummings began a series of Lectures on October 31, the first two of which were devoted to early English music. The lecturer said we were chiefly dependent for the history of music in this country upon Sir John Hawkins and Dr. Burney, neither of whom did us justice. The former was not properly equipped for the work, and the latter, although fully qualified, was, in common with his contemporaries, prejudiced in favour of continental composers and inclined to regard English music in the spirit of Shakespeare's line, "'Tis an ill-favoured thing, but mine own." The false impression thus created seemed to have been deepened rather than erased by time, and even in a recent musical history by Riemann it was stated that "famous composers have always been sparsely sown in England." The truth was, however, that long before the Italian church modes were introduced here there existed in England a national School of Music, based upon our diatonic scale, which was not equalled in beauty and expressiveness by Continental writers for many centuries later. There were many reasons why only one specimen of our early national music at present existed. No musical notation had at that period been invented, and at a later date all documentary evidence was preserved to us by the clergy, who seemed always to have looked upon the music of the people as inimical to the common welfare. The one specimen of our early music that had been handed down to us—viz., "Sumer is i' cumen in," was written down by John Fornsette certainly not later than 1228, and, together with references by ancient writers, indubitably pointed to a high standard of musical expression having been attained in this country centuries earlier. The lecturer exhibited a set of ancient Northumbrian bagpipes, the compass and key of which were exactly suited to the performance of "Sumer is i' cumen in," and by quotations from old writers ably supported his contention that the early native music of Britain, in pure melody and euphonious harmony, had no equal or rival in any European country.

Great interest was imparted to the second Lecture by Mr. Cummings reading from a small volume which he had recently acquired, containing a series of letters

written and received by the secretary of a society called the Royal Academy of Music with reference to a Motet called "La Vita Caduca," stolen by Buononcini, Handel's rival, from the Italian composer, Antonio Lotti. The society referred to had been founded for the purpose of performing madrigals and music of merit, and at one of its meetings Buononcini had had performed as his own the Motet in question. Some three years later, however, one of the members declared the Motet to have been composed by Lotti. This led to a correspondence between the society and Lotti, who proved by the sworn testimony of living witnesses that he had written the piece some twenty-six years before. The matter was deemed of such importance that the letters were printed; but until a few weeks ago the lecturer had been unable to obtain a copy of them. They throw many interesting side-lights on several musical matters of the time, amongst which may be mentioned that the society in question employed about forty vocalists and the same number of instrumentalists at their performances. Buononcini seemed to have been unable to refute the allegations, and as a consequence lost caste in English society, and there would seem to be little doubt that this affair conducted to his ultimately leaving England.

Episodes in the life of Beethoven formed the subject of the third Lecture, in which Mr. Cummings referred to the recent discovery of the programme of the first Concert at which Beethoven appeared. This was given in Bonn in 1778 by his father, who announced Beethoven as being only six years of age. As a matter of fact he was eight, as shown by the baptismal certificate; but this programme explained why Beethoven subsequently gave his age two years younger than he was. The interest of the lecturer's remarks was greatly enhanced by the exhibition of autograph scores and letters of the great master, amongst them being a remarkably well preserved and clearly written autograph score of the Trio in E flat (Op. 3), dated 1796, and several leaves from the composer's sketch-books.

ROYAL COLLEGE OF MUSIC.

A VERY excellent performance of Mendelssohn's Overture for strings opened the Students' Concert on the afternoon of the 1st ult. Miss Jessie Grimson, who led, played with equal intelligence and executive skill, a few trifling flaws in intonation in some of the most exacting parts hardly counting as a drawback to the general excellence of her performance; while her seven coadjutors joined in producing an ensemble that deserved the warmest praise. The other important feature of the programme, Beethoven's Quintet in C, unavoidably suffered a little from being placed last; the consciousness that some of your audience are leaving and the rest anxious to leave must disturb even experienced players. Nevertheless, the performance was entirely creditable to Miss Ruth Howell and her companions. Miss Mary Healey played with more facility than feeling Grieg's Ballade for pianoforte solo, and Miss Helen Jackson executed with much taste and skill the difficult florid passages of Handel's air "Sweet Bird," to the very skilful accompaniment of Mr. D. S. Wood, who promises to become an accomplished flute player.

The Choral and Orchestral Concert of the 14th ult. opened with Wagner's "Faust" Overture, and a striking performance of this fine work was given. The intricacies of the difficult score were brought out with remarkable clearness, and yet vigour, brilliancy, and dramatic intensity were not allowed to be sacrificed for this attention to detail. Schumann's D minor Symphony received an equally good rendering. Professor Stanford played it without break, in accordance with the composer's direction: "In einem Satze." Needless to say that the splendour of the work was thereby even enhanced, and that the violins gained in power through all the players standing during the performance. Mr. E. Dubrucq, who was the soloist in an Adagio and Rondo Hongroise for bassoon and orchestra by Weber, is already a very able player, and he evidently appreciates the peculiar genius of his instrument, the "clown of the orchestra." Mr. Emlyn Davies displayed a good voice and style in Haydn's "From out the fold" ("The Seasons"), and the programme was completed by a novelty by an ex-scholar.

Mr. S. P. Waddington. This was a setting, for chorus and orchestra, of a selection from Cowper's "John Gilpin." The famous poem may, perhaps, not "yearn for musical expression," but nevertheless the young composer has produced an enjoyable and clever little work. There is a healthy English ring about the music, and especially the spirited, catchy opening phrase; while the dash and vigour of the portions describing the ride cannot fail to appeal to an audience—the more so as our composer, like his hero, "has a pleasant wit and loves a timely joke," especially in the orchestra. The latter is treated throughout with much skill; it is, in fact, in the accompaniments that Mr. Waddington displays his gifts to the best advantage, his careful development of his thematic material being decidedly happy. The performance, conducted by the composer, was fairly good; there was certainly plenty of spirit, and, perhaps, too much of that generally desirable quality. The sopranos, at any rate, sang like so many famous *prime donne* in concerted music.

GUILDHALL SCHOOL OF MUSIC.

THERE was quite an imposing function in the venerable City Guildhall, on October 27, when the Lord Mayor and Sheriffs attended in state to present a number of prizes to students in the prosperous school on the Victoria Embankment. The ceremony was preceded by a Concert, in which the choir was heard to much advantage in Mendelssohn's "Judge me, O God," and the unaccompanied evening hymn, "O gladsome light," from "The Golden Legend"; and Miss Regina Atwater (soprano), Miss Florence Oliver (contralto), Master Percy Frostick (violinist), and Miss Madeline Payne (pianist) displayed more than average promise. Addresses were subsequently delivered by the Principal (Sir Joseph Barnby), who conducted the Concert; Mr. A. A. Wood (Chairman of the Music Committee of the Corporation), and the Lord Mayor, in which the valuable work carried on by the school was freely acknowledged, though it was urged that more attention might be given by pupils to sight-reading and to orchestral playing. It would occupy too much space to give a complete list of the prize winners, but among the most valuable of the awards were the Sir Augustus Harris Steinway grand pianoforte to Miss Augusta Foster; the Messrs. W. E. Hill and Son's violin of the value of £30 to Mr. Waldo Warner; and the Erard centenary scholarship of £40 per annum for three years, together with use of grand pianoforte and commemorative gold medal, to Miss Madeline Payne.

GRESHAM LECTURES.

PROFESSOR BRIDGE delivered his autumn series of Gresham Lectures, from the 13th to the 17th ult., at the City of London School, the fine hall of which was well filled on each occasion. The first Lecture, on "Palestrina," was of exceptional interest, revealing many facts contradictory to commonly accepted views regarding this composer. According to the recent researches of Francis Xavier Haberl, of Ratisbon, Palestrina's parents, far from being poor as hitherto believed, were people of some means. It is recorded that in 1540 they sold a "small chestnut wood," and in the next year a house; and that in 1547 their son, Palestrina, married a "wealthy citizen's daughter," and that her father dying shortly afterwards she inherited a considerable fortune, comprising cash, houses, clothes, fields and vineyards. Palestrina's father's name was Sante Pierluigi, and that of his mother, Maria Gismondi, and it would seem probable that they paid for his musical education under Goudimel, who had a music school in Rome at that period. If he did not receive instruction from Goudimel, he found some other very distinguished masters, such as Arcadelt, Festa, and Morales. Whoever taught him, Palestrina's progress at the school would seem to have been rapid, for in 1544—i.e., seven years before the date that histories have told us he began his true professional life as master of the music in the Cappella Giulia of the Vatican—we find that the Canons of St. Agapeto, in Palistrina, requested the services of their townsman as organist, and that on October 28, 1544, he

signed the contract appointing him organist and choir-master of the Cathedral at Palistrina "for the rest of his life." Palestrina was called to Rome by the following circumstances: On the death of Paul III., Cardinal del Monte was made Pope, as Julian III. This Cardinal had been Bishop of Palistrina from 1543 to 1550—i.e., during the whole period of Palestrina's organistship; and apparently was so impressed with the young organist's musical abilities that he caused the contract above mentioned to be rescinded, and made Palestrina *Maestro di Cappella*. Not long after this Palestrina published his first work—viz., Four Masses, which acquire special interest from the fact that they were the first music by a native born Italian dedicated to a Pope. Doubtless in recognition of this dedication, Pope Julian conferred on Palestrina the exceptional honour of making him one of the singers in the Pope's private chapel, a position for which he was doubly disqualified by being a layman and married. On the advent of Pope Paul IV. he was deprived of this position, but allowed to retain his pension, and was subsequently appointed chapel-master at the Lateran. These facts dispose of the stories hitherto current of Palestrina having been born of humble parents, and, owing to poverty, having sung in the streets of Rome, &c. Palestrina's right to be called the saviour of church music is also impugned, by the discovery of a document dated Trent, August 1, 1551, in the form of a memorandum written by one Jean de Arye, a Spanish priest, which seems to show that Marcilius had resolved to attempt some reform of church music in the direction of restoring the plain chant to its proper position. Marcilius succeeded to the Papacy in 1555, but died too soon afterwards to carry his purposes into effect. Referring to this, M. Super, who quotes the above document, says: "To Palestrina belongs the responsibility of the intrusion of profane art in the Temple. In Marcilius we see the last representative of Gregorian traditions, which, after his date, was overrun by and spoilt by the dilettantism of the church and the theatre." If Palestrina was guilty of such practices, he probably erred from zeal to his art, and he made ample amends in his later works. How deeply he felt his responsibilities is, perhaps, best shown in his own words, with which Professor Bridge appropriately concluded his Lecture: "Music exerts a great influence upon the minds of mankind, and it is intended not only to cheer them, but to guide and control them. The sharper blame, therefore, do those deserve who misemploy so great and splendid a gift of God in light or unworthy things, and thereby excite men to sin and misdoing. As regards myself, I have from my youth been affrighted at such music, and anxiously have I avoided giving forth anything which could lead anyone to become more wicked or godless. During the Lecture a comprehensive selection of Palestrina's music, from sacred and secular writings, was admirably interpreted by Messrs. Bell, Ackerman, Branscombe, and Fell, and choristers from Westminster Abbey.

The second and third Lectures were devoted to the development of the String Quartet, from Bach and Handel to Haydn, the instructive series of illustrations comprising interesting excerpts from these masters, and also from the chamber music of G. B. Buononcini, N. Porpora, C. P. E. Bach, Gluck, P. Nardini, and C. F. Abel. The most curious of these was a Trio, published in 1751 by C. P. E. Bach. The title-page announces that it represents a friendly contest between *Melancholius*, a somewhat desponding gentleman, represented by the second violin muted; and *Sanguineus*, a person of cheerful disposition, represented by the first violin, not muted; while the violoncello takes the part of an impartial friend who, in the endeavour to accommodate both, does not always suit either very well. The Trio opens with a long first movement, chiefly consisting of conversational passages between the two violins, *quasi-recitativo*, much of which is very humorous. This is followed by a slow movement, in which the argument is continued, with the result that *Melancholius* is ultimately persuaded to discard the mute and join *Sanguineus* in a lively *Finale*. The excerpts at these discourses were excellently played by Miss L. M. Wright, and Messrs. Hopkinson, Hobday, and Werge, under the direction of Mr. J. E. Borland.

At the concluding Lecture the Professor broke fresh ground, and, for the first time, took for his subject "Early

Organ Music," the illustrations being skilfully played by Mr. G. W. Alcock on the organ in the North gallery of the hall. After a brief description of the organ in embryo, and amusing references to entries of expenses for carrying organs from one church to another, the Professor said that Tallis was the first lay organist we heard of. The earliest illustrations showed the influence of vocal writing, and the first departure towards instrumental individuality seemed to have been in the direction of florid ornamentation. This was pursued until an extraordinary development was attained, an example of which, in the shape of an organ part to Tallis's Service, gave much amusement to the lecturer's audience. The most interesting performance, however, was that of a Voluntary for "double organ," by Purcell. This displayed an acquaintance and sympathy with the genius of the organ only equalled by Bach, who probably was not born when it was written. That so effective an organ piece by our great English composer should have slumbered till now on the shelves of the British Museum would suggest a somnolent condition on the part of the Royal College of Organists.

MUSICAL ASSOCIATION.

THE coming of age of the Musical Association, on the 13th ult., when it entered upon its twenty-first season, was marked by several innovations that promise to conduce to the future well-being of the Society. The meetings are in future to be held in the fine suite of rooms belonging to the Royal College of Organists, will take place at 5 p.m. on the second Tuesday of the month, and, in order to impart a more social character to the proceedings, will be preceded by "tea and coffee." That these new arrangements are acceptable to the majority of the members and their friends would seem to be indicated by the fact that the first meeting under these conditions was very largely attended.

No one could have been found to more appropriately preside on this occasion than Sir John Stainer, for it was he who first conceived the idea of the Society. Sir John, in a brief address, mentioned some of the most important papers which the Association had called forth, and showed that its printed volumes of Proceedings were a valuable contribution to the literature of musical art.

The paper read on this occasion was contributed by Mr. F. G. Edwards, who chose as his subject Mendelssohn's Organ Sonatas, a theme singularly appropriate for the first meeting of the Association at the College of Organists. Mr. Edwards remarks had, however, nothing to do with the musical construction of the sonatas, but were confined to the circumstances which called forth and were intimately associated with their production. These historical details were invested with great interest, owing to the lecturer having had access to the original letters which passed between Mendelssohn and Mr. Coventry, of the publishing firm of Messrs. Coventry and Hollier, and by the performance of several unpublished pieces which Mendelssohn had written for the series, but had afterwards omitted. The letters revealed the fact that Mendelssohn was desirous that his organ pieces should be simply called Sonatas in preference to being entitled "Voluntaries," and also termed "Mendelssohn's School for Organists." In a letter to Mr. Coventry, dated May 26, 1845, Mendelssohn characteristically writes: "Pray if you place it into the engraver's hands let him be most careful, in order to get a correct edition. . . . Perhaps some one of my English friends and brother organ players would look over them for me, besides the usual corrections of the proofs. Perhaps Mr. Gauntlett would do this." The original proof copy showed, however, that Mr. Vincent Novello, and not Dr. Gauntlett, acted as reviser. The unpublished pieces are most interesting, one in particular being a charming example of Mendelssohn's organ writing. Mr. Edwards's researches also enabled him to reveal many instructive alterations made in various passages during the composition of the sonatas, and to quote some remarkable contemporary criticisms. Amongst the latter was the following extract from a criticism of a column and a half by Dr. Gauntlett which appeared in the *Morning Chronicle*: "The epoch for expansion and extended analysis has passed away; the novelties of knotty points and subtle analogies

are undesired; we want strong emotion, but it must be concentrated—it must strike sudden as the electric fluid—it must draw blood. And this is Mendelssohn." Even the most realistic productions of "young Italy" have scarcely elicited such criticism as this! Mr. Edwards's paper will be a valuable addition to the annual volume of the Association.

MUSICIANS' COMPANY.

THE annual Banquet of the Musicians' Company was held at the Albion Tavern on October 30, Mr. J. C. Collard, the Master, in the chair. In proposing the toast of the "Worshipful Company of Musicians," the Master announced that on the recommendation of Sir George Grove, Sir Walter Parratt, and Professor Bridge, the gold medal of the Company would be bestowed on Miss Clara Butt. Professor Bridge read a letter of thanks from Miss Butt, who was then in Paris, for the honour conferred on her. "The Musical Educational Institutions of England" was proposed by Sir John Stainer. He said that the promise of future usefulness hoped for on the foundation of the Royal College was now being fulfilled; both there and at the Royal Academy we were turning out most excellent players, teachers, and composers, and we could cherish the hope that now we might go farther and produce an English Beethoven or Mendelssohn. Sir John dwelt on the importance of music as a valuable factor in the general scheme of education, bearing witness to the useful work carried on at the Kneller Hall School of Military Music, and at the great public schools of the country, where music was now finding its rightful position. Dr. A. C. Mackenzie expressed his thanks for the readiness with which the outside world recognised the work going on at the Royal Academy. He stated that he had been spending his holiday in France, and, indeed, hoped that Miss Butt would assist in dispelling the deplorable ignorance which still existed in that country respecting English music, an idea now abandoned in Germany and Italy. He said he would like to propose the health of Mr. Ben Davies, for the good work he had done for English music by his singing in Germany. Dr. Mackenzie said he had asked if there were any choirs in France who would sing our music by English composers, any theatres where our works could be played, or any French journals of music that cared to chronicle what went on in music in England, but he got no response. The ignorance of the French in this respect was truly astounding. However, as was pointed out in a recent comment in these pages, Wagner had only just been discovered in Paris, and Verdi's "Otello" had but recently been given, although the opera had been heard for years elsewhere. Dr. Mackenzie was warmly applauded on sitting down. The Worshipful Master was proposed by Mr. Wilkinson, and the Wardens by Professor Bridge. The music was provided by the pupils of the Royal College, Miss Jessie Grimson playing violin pieces by Saint-Saëns and Brahms-Joachim; Miss Clementine Pierpoint, Miss Kirkby Lunn, and Mr. Winsloe Hall sang songs, and Miss A. Walter played some pianoforte pieces. Mr. H. Hadley accompanied. The performance by these students was altogether so excellent as to create a wish that it might have been possible to present a medal not only to Miss Butt, but to each of the executants.

THE music libraries of the late Dr. W. J. Westbrook, Dr. W. H. Monk, and Mr. J. H. B. Dando were recently offered for sale by Messrs. Puttick and Simpson. Among other works interesting to musicians were included: Sir George Grove's "Dictionary of Music and Musicians," interleaved with portraits of musicians, four volumes, £10 10s.; Sir John Hawkins's "History of Music"—W. Horsley's copy from Dr. Calcott's library—with manuscript notes by Dr. Burney, £3 15s.; Beethoven's "Werke," sixteen volumes, £4 2s. 6d.; Bach Society publications, 1851-85, £7 5s.; S. Simpson's "The Division Viol" (2nd edition), with portraits, 1667, £6 5s.; "A Plaine and Easie Introduction to Practicall Musick," by T. Morley, 1608, £6 10s.; C. Burney's "History of Music," portraits by Bartolozzi, £4; a manuscript of compositions by Dr. John Blow, Henry Purcell, Dr. Gibbons, and P. Hart, £3.

REVIEWS.

Transcriptions from the Works of Mendelssohn, for the Organ. By George Calkin. Books 7 and 8. [Novello, Ewer and Co.]

Few, if any, composers of the first rank have proved so serviceable to musicians who make organ arrangements and to performers on the instrument, as Mendelssohn, and his works have been nearly used up for this purpose. Mr. Calkin, however, has managed to break some fresh ground, so far as our knowledge extends. In Book 7 of his series there are arrangements of the *Adagio* from the Piano-forte Concerto in D minor, the Musical Sketch (No. 1), and a selection from the Variations Sérieuses. In Book 8 we have the second movement of the "Italian" Symphony, the *Intermezzo* from the Quintet in B flat (Op. 18), the *Adagio* from the Quartet (Op. 13), and the *Andante* from the Quartet (Op. 12). It may be noted that the editor does not give directions for registering, this matter being left to the discretion of the performer, and as the composer's marks of expression are, of course, inserted, organists of taste should be able to supply the rest.

Ten Years of University Music in Oxford. Compiled by P. C. Buck, B.A., B.Mus., Worcester College; J. H. Mee, M.A., D.Mus., Merton College; F. C. Woods, M.A., B.Mus., Exeter College. [Oxford: W. R. Bowden.]

This volume is a brief record of the proceedings of the Oxford University Musical Union from 1884 to the present time. It is a record of remarkable success, and one of considerable interest owing to the great beneficial influence the Union has exerted in the highest interests of musical art. According to the preface, "the idea of establishing a University Club for the study and practice of chamber music by members of the University of Oxford was 'in the air' all through the first two terms of the year 1884"; but to Mr. Franklin Harvey, Mr. F. Cunningham Woods, Mr. H. M. Abel, and the Rev. J. H. Mee belongs the honour of having held the first meeting to consider the possibility of starting such a club. Many predictions of a speedy failure were freely made, but so warmly was the scheme supported that soon after the club-room was opened, on October 12, 1884, it was determined to extend the original limit of fifty original members, and 109 ultimately gave in their names. So rapid was the progress of the music that the programme of the weekly concert, given on December 9, 1885, entirely consisted of compositions by members of the club. Since that date this practice has been continued at the last music meeting in the October term. In the following year Mr. G. H. Betjemann, to whom a tribute of high praise is paid, assumed the direction of the *ensemble* class. A new club-room was inaugurated in 1887, and in 1889 the success of the Union led to the foundation of a similar society at Cambridge, resulting in the most friendly relations existing between them, and each club annually undertaking an entire programme in the other's club-room. The Oxford Union now not only possesses an excellent library of its own, but Mr. Taphouse generously permits members access to his fine library. The programme of the invitation concert in Balliol College Hall on June 14 last, in commemoration of the close of the first ten years of the club's existence, included Mendelssohn's Octet for strings and Schumann's Piano-forte Quintet; and the programmes of the other 258 concerts, given by the members during the last ten years, contain a list of works the practice and study of which must have given incalculable pleasure, and have planted many fruitful seeds.

Fifty Years of Church Music. By W. E. Dickson, M.A. [Ely: T. A. Hills and Son.]

This little book should be read by all organists, if only to make them duly grateful for the superiority of the organs now placed at their disposal as compared with those in use during the early part of this century. But apart from this, Mr. Dickson chats about his musical experiences in so

genial, yet withal thoughtful a manner, that his pages are most pleasant and instructive reading. Born in the reign of George IV., endowed with keen musical perception, and entering the Church and subsequently becoming Precentor to Ely Cathedral, the writer draws many graphic pictures of the state of church music during the last fifty years—pictures that in many cases give rise to involuntary thanksgiving that the present days are not as others were. Mr. Dickson has also some pleasant words to say about Clara Novello, Jenny Lind, and Braham, and writes: "I was the admiring neighbour (at a Concert at Drury Lane) of Mr. Braham during some ten minutes while Henry Russell was in possession of the stage, and was singing his 'Gambler's Wife.' . . . Braham listened with great attention to the younger tenor, and now and then muttered audible soliloquies, somewhat thus: 'Ha! a good G sharp! H'm, very fair, very fair!'" Subsequently he heard Braham sing "'Twas in Trafalgar's Bay," and he draws an interesting picture of the veteran tenor, then about seventy, as he stood on the great stage in "the dress of a long past day, the blue coat with large gilt buttons, the buff waistcoat, and the large shirt frill."

Posthumous Nocturne for the pianoforte. By F. Chopin. [E. Ascherberg and Co.]

The discovery, at Warsaw, of a Nocturne by the Polish composer is an event of considerable interest. One is apt to look upon such discoveries with a certain suspicion. Of a Polonaise published some twenty years ago, Professor Niecks, in his *Life of Chopin*, remarks: "Nothing but the composer's autograph could convince one of the genuineness of this piece." Of the Nocturne in question the same could scarcely be said; it breathes throughout the spirit of Chopin, and the music contains certain peculiar features difficult to describe, but which seem to argue strongly in favour of its genuineness. It was probably written somewhere about the date of the F minor Piano-forte Concerto; the first two bars of page 3 will recall in no vague manner a passage in the opening movement of that work. The dozen bars or so which form the middle portion of the piece are, however, so fragmentary and unsatisfactory as to suggest that they represent merely a sketch for something more extended. The flaw is all in favour of the work's authenticity however. It is a pity the publishers have afforded no information as to the history of the work. This is to unnecessarily excite suspicion.

Trio in D (Op. 1), for pianoforte, violin, and violoncello. By John William Ivimey. [Augener and Co.]

THIS Trio is a bright and engaging specimen of modern chamber music. The writer has pleasing fancy, and he expresses it in a straightforward and effective manner, and one in which the geniality of Haydn and the grace of Mozart are sometimes reflected. In the first movement the energy of the opening theme in D minor is well contrasted with the tender pleading character of the second subject in the relative major, and the interest of their development is well divided between the instruments. The *Andante con moto* contains some effective passages for the violin; and the *Finale, Allegro molto*, has for its chief theme a spirited subject in D major, the charm of which is enhanced by its suggestiveness of the old English dance. An episode in F considerably adds to the attractiveness of this movement, which throughout is well knit and cleverly written. The work, as a whole, promises well for Mr. Ivimey's Opus 2.

Lead, kindly Light. Sacred Song. By D. Pughe-Evans. [Novello, Ewer and Co.]

THIS song is an artistic and expressive setting of Newman's familiar hymn. The various changes of sentiment are effectively echoed by the music, and the conception and treatment is distinguished by a devotional fervour admirably consistent with the spirit of the text. The moderate compass of the voice part, an octave and a minor third from tenor C, renders it available to many vocalists.

Six Love Songs. Words by John Todhunter. Set to music by Bertram Luard Selby. [Novello, Ewer and Co.]

The title "Love Songs" is scarcely a promising one, for this kind of song is so often found to be sentimental and commonplace. But No. 1, "Homeward," of this collection already shows us that Mr. Selby aims high; the words, however, are refined and they have therefore stimulated the composer and called forth his best powers. In this No. 1 the vocal part is not remarkable, but the harmonies, rhythms, and questioning cadences of the accompaniment are attractive. No. 2, "Longing," with its moments of passion, its melancholy, and its quiet close, is interesting. No. 3, "Parting," is short and clever, if somewhat artificial. Of the remaining three, the soft "Nocturne" is the most striking; the *più lento* with "Tristan" colouring forms an effective Coda.

The Clarinet Player's Journal.

Two Preludes. Composed by Francis B. Cooke.

Barcarolle in G minor. By Cécile Hartog.

Andante and Polacca. By William George Bentley.

[Rudall, Carte and Co.]

MESSRS. RUDALL, CARTE are doing a good work in fostering the augmentation of the limited repertory of original music for the clarinet. The above pieces are each provided with an effective and interesting pianoforte accompaniment, and due attention has been given to the characteristics of the wind instrument. Of the present issue the *Andante* and *Polacca* would perhaps prove the most effective in performance, although the *Barcarolle* provides excellent opportunities for the display of gradation of tone, which forms one of the chief charms of the clarinet.

The Window; or, The Song of the Wrens. A cycle of twelve songs. Words by Alfred, Lord Tennyson. The music by Sydney Thomson. [Novello, Ewer and Co.]

TENNYSON'S charming cycle of lyrics have found a sympathetic minstrel in Mr. Thomson, who has wedded them to music as dainty and refined as the spirit that pervades the verses. Each song possesses merits that will appeal to the musician and the cultured vocalist. They are, of course, set for the tenor voice, but doubtless this will prove no hindrance to their acceptance by lady vocalists. These songs should be heard in our Concert rooms, where, if well sung, they would prove extremely effective.

A Posy of Proverbs. Words by May Gillington. Illustrations by C. M. Demain Hammond. Music by Beatrice Parkyns. [Robert Cocks and Co.]

This "Posy" is an admirable example of the excellent provision now made for the musical education of our little folks. It has been said that amusement and instruction cannot be successfully combined, but in these tuneful settings of verses based on accepted proverbs this feat is surely accomplished. Grandpapas and mammas take note in this present-giving season.

Six Pieces for Violin and Pianoforte. Op. 21. By J. D. Davis. [Novello, Ewer and Co.]

THESE pieces comprise a Polonaise, Barcarolle, Mazourka, Legend, Romance, and Serenade—titles that the character of the movements fully justify. They are melodious, of moderate difficulty, especially in the violin part, and may be welcomed as a pleasing addition to the violinist's repertory.

PRELIMINARY examinations for twelve open free Scholarships at the Royal College of Music will be held on January 30, 1895, in various local centres throughout the United Kingdom. Those candidates only who may be selected at these preliminary examinations will be allowed to attend the final competition for the scholarships before the Director and Board of Professors at the College in London, on or about February 22. Official forms of application for these scholarships may be obtained at the Royal College.

FOREIGN NOTES.

ANTWERP.—At the Exposition a two days' Belgian Musical Festival has been held, at which works by MM. E. Mathieu, Léon Dubois, Balthazar Florence, Sylvain Dupuis, L. Kefer, Ch. Smulders, Th. Radoux, Mdle. Folville, Peter Benoit, E. Tincl, G. Huberti, M. Mestdagh, Fr. Servais, Van den Eeden, L. Mortelmans, A. de Greef, F. van der Stücken, and A. Wilford were performed before large and most appreciative audiences.

BERLIN.—The Emperor William's "Sang an Ägir" about which so much has been heard of late, was produced at the Royal Opera House on October 28, in an arrangement, by Professor Albert Becker, for chorus and orchestra. It was, of course, encored.—At the popular Philharmonic Concert, of the 6th ult., Dr. H. Reimann played, for the first time, a new Organ Concerto in G minor, by Rheinberger. This very interesting work is equal, if not superior, to anything which the greatest living composer for the king of instruments has yet produced, and although the wood-wind instruments are not employed in the orchestral accompaniment, the instrumentation is full of quite surprising effects.—A most brilliant success rewarded the Bohemian String Quartet, consisting of Herren Karl Hoffmann, Joseph Suk, Oscar Nedbal, and Hans Wihan, who made their first appearance before a Berlin public on the 10th ult. The young artists played Smetana's "Aus meinem Leben," Dvorák's Op. 61 in C major, and Haydn's so-called "Kaiser" Quartet in a manner which Dr. Otto Lessmann styles indescribably beautiful. Their *ensemble* reaches the acme of perfection, and their intonation is of quite ideal purity.—A new youthful violinist, Herr Willy Burmester, who lately gave two Concerts (one of them entirely devoted to compositions by Paganini), has been hailed as a veritable Paganini *redivivus*. He combines with a fabulous *technique* a beautiful, powerful tone.

BOSTON, U.S.A.—The new Symphony in F by Mr. George Whitefield Chadwick (his third), which was awarded the prize of 300 dollars offered this year by the New York National Conservatoire of Music, was performed at the second Symphony Concert, under the composer's direction, and very favourably received.

BRUSSELS.—M. Saint-Saëns's dramatic *chef d'œuvre*, "Samson et Dalila," was recently revived at the Théâtre de la Monnaie, after an interval of ten years, and with M. Cossira and Madame Armand in the title rôles. The composer was present and received an ovation.

BUDAPEST.—The one-act opera, "The Violinmaker of Cremona," by the Hungarian composer, Jenő Hübay, was produced on the 10th ult., at the Royal Opera, under Herr Nikisch. The composer himself played a violin solo, which is an important feature of the work. The opera was well received.

COLOGNE.—Signor Puccini's opera, "Manon Lescaut," was performed for the first time at the Town Theatre on October 17, but failed to please. Only the third act created an impression.—Anton Rubinstein's sacred opera "Moses," or, rather, a very substantial portion of that enormously long work, was performed at the first Gürzenich Concert on October 23, under the direction of Professor Franz Wüllner.

COPENHAGEN.—At the Royal Theatre, Sophocles' "Antigone," with Mendelssohn's music, has lately been frequently performed, and always with great success.

DORTMUND.—A new one-act opera, "Trinitatisnacht," by Hans Dütschke, was produced with some success at the local Town Theatre, on October 28.

FRANKFORT-ON-MAIN.—The directors of the Museum-gesellschaft Concerts must credit their clients with a musical digestion of more than average robustness, considering that their bill of fare for the second Subscription Concert contained only compositions by Brahms, including some of his most intellectual works, such as the Tragic Overture, the Violin Concerto, the Variations on a Choral by Haydn, and the first Symphony in C minor. Verily, all these be "bonnie fish and halesome farin'." Dr. Joachim was the soloist in the Concerto, and the great violinist's greater friend, the composer himself, was present.

GENEVA.—On the 3rd inst. Professor H. Kling, of the Conservatoire, will deliver a Lecture in the Aula of the

CAROL FOR FOUR VOICES.

Words by W. CHATTERTON DIX.

Composed by J. STAINER.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.); also in New York.

Moderato e legato.

PIANO. $\text{♩} = 60$

SOPRANO. 1. There was si-lence in Beth-le-hem's fields that night, Where the shepherds their flocks were

ALTO. 1. There was si-lence in Beth-le-hem's fields that night, Where the shepherds their flocks were

TENOR. 1. There was si-lence in Beth-le-hem's fields that night, Where the shepherds their flocks were

BASS. 1. There was si-lence in Beth-le-hem's fields that night, Where the shepherds their flocks were

keep - ing ; The stars calm - ly shone from their beau - ti - ful height, The sheep on the hills lay a -

keep - ing ; The stars calm - ly shone from their beau - ti - ful height, The sheep on the hills lay a -

keep - ing ; The stars calm - ly shone from their beau - ti - ful height, The sheep on the hills lay a -

keep - ing ; The stars calm - ly shone from their beau - ti - ful height, The sheep on the hills lay a -

keep - ing ; The stars calm - ly shone from their beau - ti - ful height, The sheep on the hills lay a -

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First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sleep - ing. And the qui - et that fell on that won - drous hour, From all o - thers was strange - ly". The music is in G major (one sharp) and 4/4 time. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "part - ed, And Hope that for years had been robb'd of her power, Was the Hope of the wea". The music includes dynamic markings such as *mf*, *cres.* (crescendo), and *dim.* (diminuendo).

Third system of the musical score. It concludes the vocal and piano parts. The lyrics are: "ry heart ed.". The music features dynamic markings like *dim.*, *p* (piano), and *pp* (pianissimo).

p

2. How drear - y the a - ges of strife pass'd a - way, Since the
3. Then sud - den - ly came to this an - gel most bright, A

2. How drear - y the a - ges of strife pass'd a - way, Since the
3. Then sud - den - ly came to this an - gel most bright, A

2. How drear - y the a - ges of strife pass'd a - way, Since the
3. Then sud - den - ly came to this an - gel most bright, A

2. How drear - y the a - ges of strife pass'd a - way, Since the
3. Then sud - den - ly came to this an - gel most bright, A

p

word of His com - ing was spo - ken! Still, still the deep dark-ness that
Host of the Heav'n - ly cho - rus, And a glo - ry brake forth more

word of His com - ing was spo - ken! Still, still the deep dark-ness that
Host of the Heav'n - ly cho - rus, And a glo - ry brake forth more

word of His com - ing was spo - ken! Still, still the deep dark-ness that
Host of the Heav'n - ly cho - rus, And a glo - ry brake forth more

word of His com - ing was spo - ken! Still, still the deep dark-ness that
Host of the Heav'n - ly cho - rus, And a glo - ry brake forth more

cres. *mf*

reigns ere the day, And qui-et-ness al-most un-bro-ken, Thro' darkness and si-lence, Peace
dazz-ling to sight Than the sun which at noon-day burns o'er us; The si-lence was o-ver the

cres. *mf*

reigns ere the day, And qui-et-ness al-most un-bro-ken, Thro' darkness and si-lence, Peace
dazz-ling to sight Than the sun which at noon-day burns o'er us; The si-lence was o-ver the

cres. *mf*

reigns ere the day, And qui-et-ness al-most un-bro-ken, Thro' darkness and si-lence, Peace
dazz-ling to sight Than the sun which at noon-day burns o'er us; The si-lence was o-ver the

cres. *mf*

reigns ere the day, And qui-et-ness al-most un-bro-ken, Thro' darkness and si-lence, Peace
dazz-ling to sight Than the sun which at noon-day burns o'er us; The si-lence was o-ver the

p *mf*

hast-ed to earth, Where sheep on the hills lay a-sleep-ing, And the
Hope long de-ferr'd, The wait-ing for Christ and His glo-ry, When the

p *mf*

hast-ed to earth, Where sheep on the hills lay a-sleep-ing, And the
Hope long de-ferr'd, The wait-ing for Christ and His glo-ry, When the

p *mf*

hast-ed to earth, Where sheep on the hills lay a-sleep-ing, And the
Hope long de-ferr'd, The wait-ing for Christ and His glo-ry, When the

p *mf*

hast-ed to earth, Where sheep on the hills lay a-sleep-ing, And the
Hope long de-ferr'd, The wait-ing for Christ and His glo-ry, When the

cres. *dim.*

an - gels de - clar - ed the won - der - ful birth, The end of her sor -
 an - gels sang out and the lis - ten - ers heard The tid - ings they brought . .

cres. *dim.*

an - gels de - clar - ed the won - der - ful birth, The end of her sor -
 an - gels sang out and the lis - ten - ers heard The tid - ings they brought . .

cres. *dim.*

an - gels de - clar - ed the won - der - ful birth, The end of her sor -
 an - gels sang out and the lis - ten - ers heard The tid - ings they brought . .

cres. *dim.*

an - gels de - clar - ed the won - der - ful birth, The end of her sor -
 an - gels sang out and the lis - ten - ers heard The tid - ings they brought . .

dim. *p* *pp*

row and weep - ing.
 in their sto - ry.

dim. *p* *pp*

row and weep - ing.
 in their sto - ry.

dim. *p* *pp*

row and weep - ing.
 in their sto - ry.

dim. *p* *pp*

row and weep - ing.
 in their sto - ry.

dim. *p* *pp*

row and weep - ing.
 in their sto - ry.



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Copies of either Syllabus will be sent post-free on application to the Central Office, 52, New Bond Street, London, W.

GEORGE WATSON, *Secretary.*

University, on the life and works of Franz Liszt, which will be illustrated by a number of important vocal and pianoforte compositions by that master. M. Kling proposes also to affix a commemorative tablet to the house in which Liszt dwelt during his sojourn at Geneva, in 1835 and 1836. For this purpose he has opened a subscription, to which the admirers of the genius of the composer of "The Legend of Saint Elizabeth" are invited to contribute. M. Kling's address is 1, Chemin des Tranchées, Plainpalais, Geneva.

GHEENT.—"Dimitri," a grand opera in five acts and six tableaux, by Victorin de Joncières, was performed for the first time in Belgium, at the local Théâtre Royal, on the 7th ult., but coldly received. The work, which was originally produced in Paris in 1876, is founded on Schiller's unfinished tragedy "Demetrius," which has also attracted other composers, such as Dvorák and Joachim.

HALBERSTADT.—Anton Rubinstein's sacred opera "Paradise Lost" was performed, on the 4th ult., by the combined choirs of the Halberstadt and Quedlinburg Choral Societies, conducted by Herr G. Lehnert.

LEIPZIG.—Dvorák's latest Symphony, "From the New World," was performed here for the first time at the fourth Subscription Concert, in the new Gewandhaus, on the 1st ult., but, in spite of an excellent performance, was coolly received. At the same Concert Madame Nordica created a veritable *furor* with her singing, in four languages, of no less than three operatic airs and five songs. The American *prima donna* appeared also with equal success at the Town Theatre as *Elsa* ("Lohengrin") and *Violetta* ("Traviata").—According to the *Leipziger Tageblatt* there has lately been found the register of death containing particulars of the decease and burial of Johann Sebastian Bach. It says briefly: "A man, sixty-seven years old, Herr Johann Sebastian Bach, Capellmeister and Cantor of the School of St. Thomas, and living in the Thomas School, died July 28, 1750. 4 children, minors, hearse gratis. Total, 30 thaler (=£4 10s., probably the cost of the funeral). Buried July 31, 1750."

LIÈGE.—The sum of 100,000 francs has been left to this town by the late Madame Barbe-Lamarche, widow of M. F. J. B. Dumont. The interest on the legacy is to be spent in giving free performances of chamber music, with a view to improving the musical taste of the deceased lady's fellow citizens.

LÜBECK.—This is the first town in which Herr Humperdinck's "Hänsel und Gretel" was coldly received. It was performed for the first time at the Town Theatre on October 21. The house was completely sold out, but the public was extremely reserved. "More was expected of the work," sagely remarks a local paper.

MANNHEIM.—Henry Berény is the name of a composer hitherto unknown either to fame or to the musical press, who has joined the ranks of one-act opera writers and enriched the world of music with a work called "Talmah." It was produced here, at the Court Theatre, on October 19. The public, always thankful for small mercies, received the novelty with much kindness.

MAYENCE.—At its first Symphony Concert, on October 24, the town orchestra, under Herr Steinbach, produced a posthumous Symphony (his third), by the late K. J. Bishoff, which created a marked impression. The work is entitled "Edipus"; it contains some noble music and capital workmanship.—On October 28 the Peter Cornelius memorial tablet was affixed to the house, Mittlere Bleiche, No. 38, in which the poet-composer of "The Barber of Bagdad" was born. The tablet, of black marble, bears an excellent portrait, in relief, of the master, as well as the inscription: "Birth house (rebuilt 1863) of the word and tone poet, Peter Cornelius. Born 24 December, 1824; died 26 October, 1874. Dedicated by the Mainzer Liedertafel, 1894." The ceremony opened with a performance of Cornelius's chorus, "Deutscher Schwur," and after appropriate speeches by the president of the Liedertafel, Herr Reiff, and the Burgomaster, Dr. Gassner, Mendelssohn's "Festgesang an die Künstler" was sung at the conclusion. In the evening a Festival Concert was given, at which poems and compositions by Cornelius, excellently recited, sung, and played, formed the chief feature.

MEININGEN.—At the second Subscription Concert of the Grand Ducal Court Orchestra, Miss Mary Wurm, of Ply-

mouth, played a new MS. Pianoforte Concerto in B minor (her second) for the first time.

MELBOURNE (AUSTRALIA).—An opera, composed by Sir William Robinson, Governor of Western Australia, and entitled "Predators," was produced here, on the 12th ult., at the Princess's Theatre, in the presence of the Earl and Countess of Hopetoun and a large and distinguished audience, the house being filled to its utmost capacity. The reception of the work was most enthusiastic, and the performance in every way successful.

MILAN.—According to the *Italia Teatrale*, Signor Verdi has completed a symphonic poem entitled "Death." Can it be that the aged *Maestro* has heard or seen the score of Richard Strauss's remarkable "Tod und Verklärung" ("Death and Apotheosis") and, fired with a youthful spirit of emulation, is anxious to step into the shoes of Liszt (whose most talented successor Richard Strauss may be called), and, adopting the form invented by that master, wishes to give the world his musical illustration of the great mystery? Although Verdi is hardly the man to think much of Death, there would be nothing surprising in such a fresh development of artistic activity in the ever-young composer of "Falstaff."—Nicola's "Merry Wives of Windsor" was recently performed at the Dal Verme Theatre, under the title of "Le Vispe Comari di Windsor," and very favourably received. Sorry to relate, the directors disappeared shortly afterwards, and, it is feared, with well-filled pockets. The performances at the theatre were generally well attended, but neither principals, choristers, nor orchestral players received any payment.—The new opera, "Graziella," by Signor Auteri Manzocchi, recently produced at the International Lyric Theatre, found no favour with the public. Libretto and music were declared equally uninteresting.—Signor Mascagni's opera "I Rantzau" was given for the first time at the same theatre, on the 3rd ult., and fairly well received. The popular composer himself had rehearsed the work, and he also conducted on this occasion.

MUNICH.—The production, under Hermann Levi, of Hans Sommer's one-act comic opera, "Saint Foix," at the Court Theatre, on October 31, was a disappointment. The new work by the composer of the beautiful opera "Loreley" was, in fact, a distinct failure, and this in spite of a most excellent performance. It was preceded by a revival of the one-act opera "Uthal," by Méhul, which was well received. This work, first produced in 1806, is peculiar in that the violins are entirely absent from the score, their place being taken by violas, in order to produce a soft and misty effect. It will be remembered that Brahms uses the same device in his Orchestral Serenade in A (Op. 16).

PARIS.—Herr Siegfried Wagner, who was in Paris during the early part of November, caused the directors of the Grand Opéra to indefinitely delay the production of his father's "Tristan und Isolde," and to produce in the meantime that same "Tannhäuser" which the Parisians of 1861 hissed and yelled off the stage. According to the *Journal des Débats*, this decision is due to Madame Wagner's fear lest the Master's most difficult work should be "massacred," as (according to the journal in question) the "Walküre" is. Madame Wagner proposed that Felix Mottl should conduct "Tristan," whereupon the three conductors of the Grand Opéra threatened to resign if a foreigner was entrusted with the task.—At the Lamoureux Concert of the 11th ult. a lengthy selection from Wagner's "Götterdämmerung" was performed. It included the magnificent duet from the "Vorspiel," sung by Frau Amalie Materna and M. Gibert, the "Trauermarsch," and the final scene. The most remarkable thing in connection with the Concert was undoubtedly the fact that the tenor, a Frenchman, sang in the original German; and Siegfried thus answered the impassioned strains of his *Brünnhilde* in the language of the Teuton.

PRAGUE.—"Ein treuer Schelm" ("A Faithful Rogue"), a two-act comic opera, by Ferdinand Hummel, text by Axel Delmar, was produced at the German Theatre on October 25, with very fair success. Hitherto Herr Hummel has tried his hand only at one-act operas, "Angla" and "Mara."

PRESSBURG.—On October 25 Beethoven's "Missa Solemnis" in D was sung in the Coronation Cathedral at the celebration of Mass. We doubt whether there are

many precedents for a performance of the great work under such circumstances.

ST. PETERSBURG.—The well-known musical critic, Mr. Laroche, is at present engaged on a biography of the late Peter Tchaikowsky, for which the material has been supplied by the lamented master's brother. The work will include the correspondence of the composer of the "Pathetic Symphony."

TILSIT.—The Oratorio Societies of Tilsit, Memel, Gumbinnen, and Insterburg have decided to revive the Lithuanian Musical Festivals, which have not been held since 1844. The next Festival will take place in this town on Whit-Sunday and Monday, 1895, and the programme is to include the "Elijah," Beethoven's Choral Symphony, Brahms's "Song of Destiny," Wagner's "Kaisermarsch," &c.

VIENNA.—The Wiener *Extrablatt* announces the discovery of a one-act opera by Josef Haydn. It is said to have been found in the library of Prince Esterhazy in Eisenstadt, Hungary. Further particulars are wanting.—The famous Wiener Männergesangverein performed the German Emperor's "Sang an Ägir" at a recent Concert, and forwarded the august composer the "Ehrendukatur," or honorary ducat and diploma, which, according to an article in the Society's statutes, must be sent to all authors whose works are sung by this foremost of Austrian male-voice choirs for the first time.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

SIR AUGUSTUS HARRIS'S Royal Italian Opera Company visited our city during the week beginning October 22, and gave some exceptionally fine performances, which were not, unfortunately, as well attended as their merits undoubtedly deserved. The band and chorus were infinitely superior to anything of the kind we have hitherto had here. The principal novelties introduced were Verdi's "Falstaff" (which was given twice during the week), with Mr. David Bispham in the title rôle, Signor Pini-Corsi, the Sisters Ravogli, Mdle. Pauline Joran, and others; Gounod's "Philemon and Baucis," with a splendid cast; Massenet's new opera, "La Navarraise," in which Mdle. Pauline Joran created a distinctly favourable impression; and Wagner's "Die Meistersinger"—these, with Meyerbeer's "Les Huguenots," Gluck's "Orfeo" (in which we heard the Sisters Ravogli at their best—a performance which evoked the greatest enthusiasm); also "Cavalleria Rusticana" and, the most popular of all Wagner's operas, "Lohengrin."

The Philharmonic Society gave an excellent performance of Dr. A. C. Mackenzie's ode "The New Covenant." In addition to this work there was a miscellaneous selection, in which the following artists took part: Madame Clara Samuelli, Mr. Edwin Houghton, and Mr. Plunket Greene, with Miss Pauline St. Angelo (pianoforte) and Mr. Willy Hess (violin).

On the 15th ult. Mr. Lawrence Walker, assisted by Mr. Theodore Werner, of Dublin (violinist), and Miss McKisach, of this city (vocalist), gave the first of a series of Classical Vocal and Instrumental Recitals, in the Ulster (Minor) Hall, which was most successful, the hall being well filled. The members of the Royal Irish Constabulary gave a Concert in the Ulster Hall, on the 16th ult., in aid of their Widows and Orphans' Fund. The artists engaged were Mr. Josef Silivinski, Mr. Louis Dulong (solo violinist), Madame Louis Mantell, Miss Carrie Curnow, Mr. Louis Mantell, and Mr. Walter Fitchie, assisted by the band of the Royal Irish Constabulary from Dublin, Mr. Allan F. Parker acting as accompanist. The Concert was a great success, the building being crammed to its utmost capacity. "The Golden Legend" was announced for the 23rd ult., a notice of which must wait till our next issue.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

AFTER the storm and stress of our Festival week—not to speak of the long and laborious preliminary efforts of its promoters, and the strained anticipation of the musical public—we may be pardoned if, for a certain period, we

are found resting upon the oars. If, too, some of the Festival fare must be warmed and dished up again, this may seem not only an economical, but a desirable and necessary procedure, inasmuch as there are many to be contented who have not yet, for obvious reasons, been able to taste of the Festival delights. Accordingly, the Festival Choral Society, as on previous like occasions, announces the repetition of sundry of the more important and successful of the recent productions—to wit, Dr. Parry's "King Saul," G. Thomas's "Swan and Skylark," and Berlioz's "Te Deum." At the first Concert, however (the 22nd ult.), a revival of Sir Arthur Sullivan's "Golden Legend" was given, along with excerpts from "Tannhäuser" (second and third scenes of Act 3).

Of the season already commenced, the most important event has been the Orchestral Concert given by Mr. Stockley, on the 8th ult. The most novel and notable introduction upon this occasion was a "Concert-piece" for organ and orchestra, from the pen of Dr. F. J. Sawyer, of Brighton, the work being conducted by the composer, with our City Organist, Mr. Perkins, at the organ. Dr. Sawyer's success was unmistakable, the work—sound, scholarly, and interesting in every line—making a distinct and genuine impression. The "Italian" Symphony of Mendelssohn and the "Siegfried Idyll" of Wagner were the two chief orchestral features of the programme. Miss Amy Sherwin made her first appearance here and was most warmly received; she sang Gounod's "O Divine Redeemer" and Mozart's "La Dove prenda." Mr. Watkin Mills deserves mention, if only for his selection of Schubert's "Erl-King," in preference to some hackneyed modern ballad.

Mr. Percy Stranders—one of the musical professors at our Midland Institute School of Music, and who was previously engaged similarly at the Guildhall (London) School—has been giving a series of Pianoforte Recitals upon the "chronological" system. At his performance of the 1st ult., Liszt's "Rhapsodie Hongroise" (No. 2) in C sharp minor was the leading feature, and a very clever rendering was given of this exacting piece. At this Concert, Miss Lee Stimpson—daughter of the late Mr. J. Stimpson, Organist at the Town Hall—made a very satisfactory debut.

The first "Harrison" Concert was signalled by the re-appearance of Madame Adelina Patti. The seating capacity of our Town Hall—we have not yet quite succeeded in the substitution of the name "City Hall," by the way—was tested to its utmost on this occasion, the audience distinctly appertaining to that section of society known and esteemed by reporters generally as "the élite"; quite a Festival audience, in fact, and more so, perhaps, in point of quantity.

Miss Fanny Davies has given one of her very attractive Recitals, in aid of a deserving society, the Home for Walls and Strays. Her most important solo was the "Waldstein" Sonata, with examples of Chopin and Schumann. Josef Hofmann—now no longer "Master," but "Mr."—has appeared again upon our horizon—viz., at Wolverhampton. The latter place has of late secured many little advantages over our Birmingham caterers, and on this occasion, undoubtedly, a more than usually interesting event must be credited to our very enterprising neighbours. Hofmann, no mere "prodigy" now, seems to have fully developed into the perfect master of his art.

The Wolverhampton Festival Choral Society inaugurated its twenty-seventh season, on the 19th ult., by an excellent performance in the Agricultural Hall of Dr. Hubert Parry's oratorio "Judith," produced at the Birmingham Festival in 1888. The fine choral numbers were excellently sung and accompanied by a chorus and orchestra of 250 performers, and the solos were entrusted to Madame Helen Trust, Miss Sarah Berry, Mr. Iver McKay, Mr. Daniel Price, and Masters Edgar Ford and Willie Molineaux. Mr. Roper judiciously presided at the organ, and Mr. Swinnerton Heap conducted with his usual skill. The work was warmly received by a large audience.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

MENTION has already been made in these columns of the musical gatherings which have been set on foot at the

Clifton Spa. It is now pleasing to record the fact that the orchestral performances have advanced several grades. The band, which has been re-constituted, embraces some of the best local executants, with Mr. Theo. Carrington as Conductor. The concert schemes are made up of the best class of compositions of various schools, which are interpreted with correctness and finish. This new series of Concerts was inaugurated on October 25, and has been continued every Thursday with increasing success. On Saturdays the Concerts are of a more miscellaneous nature.

The first Popular Chamber Concert of the tenth season took place on October 27. Messrs. F. S. Gardner, Harold Bernard, and E. Pavey have been joined by Mr. F. Ward, of Birmingham, chief violinist, and Miss Mabel Rootham, the first Bristol Scholar at the Royal College of Music, in the place of Mr. Theo. Carrington and Miss Mary Lock, who have gathered round them another band of artists. Thus two executive bodies are now formed in the place of one, and it is pleasing to learn that both are receiving better support than the one formerly secured.

A pleasing exposition of the quaint and beautiful Folk-song of the West was given on October 22, at the Redland Park Hall, by Miss Mary Richardson, Miss Gage Goodfellow, Mr. Frank Pemberton, Mr. Ernest Trowbridge, and Mr. Isidore Marcell, who ably accomplished their tasks, the characters they assumed and the costumes they wore enhancing the interest of the large assemblage in the instructive entertainment.

On the 7th ult. the Royal Welsh Ladies' Choir paid a return visit to Bristol, and sang from memory many compositions in the interpretation of which they excel.

Mr. George Riskey's Organ Recitals at the Colston Hall are being continued, and are being fairly well attended.

Josef Hofmann gave a Pianoforte Recital in Clifton on October 29, his wonderful playing of a varied programme of music being highly appreciated by a large assemblage.

Miss Chaminade, the well-known French composer-pianist, assisted by Mrs. J. L. Roedel and Miss Landi, gave a Recital of her compositions in Clifton on the 17th ult.

Mr. De Vere Barrow gave a Pianoforte Recital on the 21st ult., and Mr. Slivinski paid his first visit to our city on the 24th ult.

Sir Augustus Harris's Royal Opera Company gave representations of lyrical dramas at the Prince's Theatre during the week beginning the 19th ult. The works brought forward were "Falstaff," "Les Huguenots," "Orfeo," "Philemon and Baucis," "Lohengrin," "Carmen," and Gounod's "Faust."

The Bristol Musical Festival Society's singing classes—the fourteenth session—have been re-started under the direction of Mr. Walter J. Kidner. These classes are a valuable adjunct to the Society and to the city, as they not only bring on recruits for the choir, but help considerably to spread musical education among the people.

A Festival of the church choirs of Wedmore, Allerton, Blackford, Badgworth, Mark, Theale, and Wear took place, on the 2nd ult., in the spacious church of the ancient and historic Somersetshire town, where music is cultivated to a degree much higher than is usual in small places situated so far away from railway communication. This is the ninth year the Festival has been held, and latterly such works as "Judas Maccabæus," "The Messiah," "Samson," and the "Creation" have been performed, showing that the local choirs must have attained to a considerable degree of efficiency. Haydn's immortal work was brought forward on the present occasion. The joint choirs numbered about 100; the small orchestral band was led by Mr. Windeatt, of Weston-super-Mare; the Rev. H. P. Denison presided at the organ; the soloists were Mrs. Nixon, of Thornbury; Messrs. Miller, Drayton, and Trowbridge, of Wells Cathedral; and Mr. Carter, from the same city, conducted. The performance was excellent for forces joined together so seldom.

Mr. Marchant's Choral Society brought forward Gaul's "Una" at their Concert at Clevedon, on the 7th ult. The principal vocalists were Miss Susan Hartry, Miss F. E. May, Mr. A. Button, and Mr. A. Jupp. In the second part of the programme were Mendelssohn's "Early Spring" and "The Lark's Song," and the market chorus from Auber's "Masaniello." The valuable services of Miss Marchant and Mr. A. N. Price, the instrumentalists, deserve warm recognition.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THERE has been little of interest musically in Dublin to record since the summer, except the four weeks' visit of the Royal Carl Rosa Opera, the visit of the Royal Italian Opera Company, and Dr. Collisson's Popular Concert and Promenade Concerts.

Mr. Plunket Greene and Mr. Leonard Borwick gave a delightful Song and Pianoforte Recital, in the Leinster Hall, on the 1st ult.

A series of eighteen Chamber Music Recitals, under the auspices of the Royal Dublin Society, was commenced in Leinster House on the 5th ult. Mozart's String Quartet in D minor, Beethoven's Sonata in C minor (Op. 30, No. 2) for pianoforte and violin, and Schumann's Quartet in E flat (Op. 47) for pianoforte and strings were performed to an overflowing hall by Messrs. Papini and Delany (violins), Grisard (viola), Bast (violoncello), and Esposito (pianoforte). The second Recital was given on the 12th ult., by the same performers, and consisted of Mendelssohn's Quartet in E flat (Op. 12) for strings, Porpora's Sonata in F for violoncello, and Beethoven's great Trio in B flat (Op. 97) for pianoforte, violin, and violoncello. The Porpora Sonata, as a complete novelty, was highly appreciated and applauded; but the Beethoven Trio, now familiar to the Leinster House audiences, seemed to suffer by comparison with some of its previous presentations by the same executants.

A series of twelve Violin Recitals by Herr Werner was begun in the Arts Club on the 13th ult., when the distinguished artist offered his friends a choice programme of classical violin music.

The announcement of the appointment of Mr. Ebenezer Prout as Professor of Music in Dublin University, in succession to the late Sir Robert Stewart, has not given satisfaction to the members of the Dublin musical profession, who expected that a selection would be made from amongst their own body.

Mrs. Scott Ffennell's annual Concert, in the Antient Concert Rooms, on the 17th ult., was a highly artistic and successful entertainment.

Prospective arrangements for the season are the "Creation," by the Dublin University Choral Society, under the direction of Mr. Charles Marchant; the same, by the St. George's Choral Society, under Mr. Raymond Reville; and the following announcements of the Dublin Musical Society, under the conductorship of Dr. Joseph Smith: First Concert—Mendelssohn's "Hymn of Praise," Mackenzie's "Dream of Jubal"; second Concert—Mendelssohn's "Elijah"; third Concert—Dr. Joseph Smith's "Festal Mass" (composed for the Dublin Musical Society) and Sullivan's "Ivanhoe."

The annual Conference of the Incorporated Society of Musicians will be held in Dublin during the first week of January next.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE idea of establishing a School of Music in Norwich, which has long been talked of, appears to have taken root, for, the necessary capital having been promised, a company has been formed (not for profit), suitable rooms have been secured, and it is expected the School will be at work in January next. The ninth annual Concert, organised to aid the Norwich District of the Railway Guards' Friendly Society, took place in St. Andrew's Hall, on Thursday evening, October 25, in the presence of a large and enthusiastic audience. Under the direction of Mr. Spencer Lorraine, several eminent artists gave a very satisfactory evening's entertainment, which was obviously much enjoyed. The popular Organ Recitals, which occupy the Saturday evenings during the winter, were commenced again, in St. Andrew's Hall, on the 3rd ult. The City Organist (Dr. Bunnett) officiated, and a large audience appeared thoroughly to enjoy the excellent performance. The mayor, sheriff, and many members of the corporate body were present. Miss Clara Dowle and the new Cathedral Precentor (Rev. J. I. Thomas) contributed several songs, and Mr. W. Tuddenham played two violin solos. At the Grand Oriental Bazaar, opened in the large

Agricultural Hall, on the 6th ult., and organised to defray debts incurred by the Church of England Young Men's Society and the Young Men's Christian Association—both deserving institutions—short Concerts were given each afternoon and evening under the superintendence of our principal professional ladies and gentlemen—viz., Madame Serruys, Madame Slonitz, Dr. Bunnett, Dr. Bates, Dr. Hill, Mr. Kingston Rudd, and Mr. Ernest Harcourt. With the assistance of the best available amateur talent really first-class entertainments were given and largely patronised. The Ladies' Orchestral Society, conducted by Mr. F. W. B. Noverre, ably occupied one afternoon, while the Norwich Orchestral Union, numbering upwards of 100 performers, under Mr. Ernest Harcourt, were responsible for another programme, which was very creditably executed. Thanks are due to Mr. W. R. C. Howlett and Mr. W. E. Hansell, who had charge of the musical department, for providing such enjoyable treats. The members of the Norfolk and Suffolk Church Choral Association have taken advantage of the opportunity of the marriage of Dr. Bates (Organist of Norwich Cathedral), their honorary Organist and Director, to present that gentleman with a handsome silver service. The presentation was made on the 15th ult., in the presence of a few subscribers and friends, by the Dean of Norwich (Dr. Lefroy), who, at the same time, asked the organist's acceptance of a silver salver on behalf of himself and the Chapter as a mark of the esteem in which he was held by all connected with the Cathedral.

The Great Yarmouth Orchestral Society, which numbers upwards of forty active members, gave its third annual Concert, on the 6th ult., in the Town Hall, under the conductorship of Mr. C. W. Moss. The first violins were good, and so was the wind, especially the wood department; but the second violins, violas, and violoncellos need strengthening in numbers and quality. Two novelties in the programme were a Romance and Gavotte composed by Miss G. Bracey (a native of Yarmouth). The vocalists were Miss G. Bracey, Miss Laura Pearson, and Mr. T. H. Harrison, while the duties of accompaniment were shared by Mr. C. W. Moss and Mr. J. F. W. Bray. The Carodus String Quartet visited Yarmouth on the 15th ult., and, as usual, received a warm and appreciative welcome. Miss Jane Bridges was the vocalist. The resignation, by Mr. Henry Stonex, of the post of Organist of St. Nicholas, has been received by all classes in the borough with unfeigned regret. Failing health is unfortunately the cause for severing a connection which has existed forty years, and the same reason compels Mr. Stonex to give up the conductorship of the Musical Society, which, under his judicious and careful training for nearly thirty years, has reached a high standard of excellence.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE record of music in Edinburgh for last month is wanting neither in novelty nor in interest. The most important event has been the production of Mr. Hamish MacCunn's new opera, "Jeanie Deans"—the first opera *première* that has honoured Edinburgh in this generation. A detailed notice of the work will be found in another column, and it is only necessary to say here that a crowded house extended a most cordial and enthusiastic welcome to the opera and to its young composer. There was also a call for Mr. Bennett which, however, was not responded to. The *répertoire* of the Royal Carl Rosa Company included, besides "Jeanie Deans," "Tannhäuser" (in which Mr. Hedmond was as impressive as ever, and Mr. Paull won an immediate success as *Wolfram*), "Esmeralda," the "Merry Wives of Windsor," and "Carmen" (Madame Duma, Miss Estey, Fräulein Meisslinger, &c.).

The Scottish Orchestra, under Mr. Henschel, has made a splendid beginning to what promises to be an exceptionally interesting season. Indeed, the performances of the "Peer Gynt" music and Haydn's lovely E flat Symphony (the "Paukenwirbel"), and some other orchestral pieces, were well-nigh perfect. Mr. Rivarde was the solo violinist at the first Concert, and gave a brilliant and artistic interpretation of Saint-Saëns's Concerto. The magic of Mr.

Lloyd's name was largely instrumental in attracting an overflowing audience to the second Concert. He sang "Adelaide," "Lohengrin's Farewell," and "Lend me your aid," evoking the greatest enthusiasm.

At the third Concert, on the 19th ult., Madame Hopekirk appeared in her native city in the dual capacity of pianist and composer. Her "Concertstück," produced for the first time in this country, proved the most important composition she has, as yet, presented to the public; and its musical interest and the freedom of its technical treatment secured Madame Hopekirk a double recall. Her fine interpretation was supported by a sympathetic accompaniment. The Symphony was Schubert in B flat (No. 5), and the Overtures to "Oberon" and "Tannhäuser" and the "Danse Macabre" were also included in the programme.

The Edinburgh Society of Musicians signalled the opening of its fine new premises in 5, Queen Street, by a reception, presided over by Professor Niecks, who gave a short address. The Reception was followed by a Concert (Spohr's Nonette, pianoforte and violoncello solos, and part-songs) in the Queen Street Hall, while in the Musicians' Rooms was arranged a most interesting collection of musical MSS., autographs, pictures, instruments, and curios. More than £10,000 worth was said to have been in the cases, the violins alone averaging about four figures each.

The Edinburgh Bach Society inaugurated its seventh session, on the 9th ult., by a very successful Concert in the Freemasons' Hall, at which the most important compositions presented to the members were a ninefold Concerto (for three violins, three violas, and three violoncellos, with cembalo) and the beautiful C major Concerto for three pianofortes. Mrs. Caird played the Chromatic Fantasia and Fugue, and Miss Helen Macgregor the well-known *Bourrée* and *Preludium* from the Violin Sonatas. The Misses Gray sang the "Christe Eleison" from the B minor Mass, and Fräulein Bertha Martini in "Mein gläubiges Herze" and Miss Dora Lichtenstein in "Ein ungetarbt Gemüthe" were warmly applauded. Mr. Franklin Peterson, President of the Society, conducted the concerted numbers. The Society numbers now about 250 members. There was a large attendance.

Messrs. Wood's annual engagement of Sir Charles and Lady Hallé proved as attractive as ever, and a large and sympathetic audience responded as of yore to the charm of the great violinist's bow, and to the genuine and classic interpretations of the eminent pianist. Three of Sir Charles Hallé's own compositions were particularly interesting to hear from his own fingers, and Lady Hallé's greatest success was in a Fantasia by Vieuxtemps.

Messrs. Paterson's public-spirited scheme of Saturday evening Concerts at popular prices met with splendid support on the 10th ult. The chief numbers on the programme were the "Scotch" Symphony and German's clever "Henry VIII." music. The vocalist was Miss Edmée de Dreux, who achieved a distinct success, and was three times recalled after a familiar Welsh song.

Mr. A. Reynolds played, on the 1st ult., an artistic selection of organ music in St. Andrew's Free Church. Two vocal solos were sung by Miss Bell McGregor.

The musical season in Perth opened on the 16th ult. with an operatic performance. Mr. Grave's Amateur Opera Company gave two representations of the "Pirates of Penzance" in a remarkably creditable manner. The parts were filled entirely by local amateurs, with the exception of Miss M. Newlands, of Glasgow, who sang the music of *Mabel* with great effect. A performance, in concert form, of "Cavalleria Rusticana," by the Perth Musical Society, was given at the end of the month.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

AN uncommonly large audience welcomed the Scottish Orchestra, on the evening of the 3rd ult., when the first popular Concert of the series took place. The programme was excellent, and many amateurs were pleased to find that it contained Haydn's Symphony in E flat (No. 8 of the Salomon set). Mrs. Henschel sang, and once more captivated her audience by reason of her artistic method.

On the 6th ult. Berlioz's "Damnation of Faust" was revived, and with a cast which included Mr. and Mrs. Henschel, Mr. Edward Lloyd, and Mr. Lempriere Pringle. Strange, however, to say the audience was not large—a conundrum which utterly puzzles any one to solve. Certain it is at any rate that, as an all-round performance, there was little or nothing left to be desired. Another comparatively small audience attended at the third Classical Concert. Goldmark's Overture to "Sappho" opened the Concert. This was, to be sure, a novelty of some consequence, inasmuch as the composer appeals to his audience in, presumably, his very latest phase. The Tchaikowsky Concerto (No. 1) in B flat minor gave Mr. Slivinski a brilliant chance. That he made the most of it goes without saying, but it may be questioned if the much-lauded work has gained many friends hereabouts. On the other hand, everybody was charmed with Schubert's Symphony (No. 5 in B flat), a gay, bright, and tuneful composition, which might in several respects have been penned by old "Papa Haydn" himself. Here again the Scottish Orchestra excelled itself—a very fine performance indeed. On the 17th ult. a singularly choice selection was submitted at the second Popular Concert, and what with the "Oberon" Overture, Mendelssohn's "Scotch" Symphony, extracts from Schubert's "Rosamunde" music, and Mr. Edward German's Dances from "Henry VIII.," nobody had any ground for complaint on the score of dullness. For the fourth Classical Concert—27th ult.—Mr. Maurice Sons was announced to play in Mendelssohn's Violin Concerto, and Dvorák's New Symphony (No. 5, in E) was also down for its first hearing in Glasgow.

The Glasgow Choral Union revived Haydn's "Creation" on the 26th ult., with Madame Fanny Moody, Mr. John Child, and Mr. Charles Manners as the soloists. Mr. Joseph Bradley conducted, and the accompaniments were in the safe charge of the Scottish Orchestra. The "Union" has just temporarily lost the valued services of Mr. Allan W. Young, a man of rare mark in Glasgow musical circles. As president of our premier choral society, and in many another capacity, Mr. Young has earned the highest opinions. His sagacious counsel, administrative ability, and kindly ways have indeed won for him a corner in all hearts, and it is cheering to know that much-needed rest has already worked wonders in restoring him to his wonted health.

Just as these notes are being sent ample confirmation has been received of Mr. Henschel's retirement from the conductorship of the Scottish Orchestra. The resignation will not, of course, take effect until the close of the present season.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

BEETHOVEN'S "Eroica" Symphony formed the foundation of the third Concert of the Philharmonic Society, given on the 6th ult., and the familiar work received a fitting and traditional rendering at the hands of Sir Charles Hallé and his orchestra. Dvorák's "Carnival" Overture was a novelty, and fully answered the expectations suggested by its title. Another highly welcome contribution to the programme was a series of Horn Quartets admirably played by members of the regular Manchester band. At the fourth Concert, on the 20th ult., Dr. Hubert Parry's "Job" and Tinel's "Lay of the Poppies" afforded the first important work in which the choristers have been engaged this season. Of the oratorio a generally good interpretation was given, under the conductorship of the composer, and, as has been the case with all else of Dr. Parry's, this fine sample of the best side of English art in the present century met with unmistakable acceptance.

The Sunday Concerts are assuming a serious artistic position, and on the 11th ult., in St. George's Hall, where the first of the long since extinct Monday "Pops" was given a quarter of a century or so ago, the directorate of the Society concerned risked a performance by the Schiever Quartet. The audience numbered over three thousand, mainly recruited from the working and middle classes of the community, and the building is but little adapted to the perfect hearing of chamber music; but the result fully justified the experiment.

The Musical Society gave, on October 30, Handel's "Samson," in St. George's Hall, and again placed in evidence the excellent choral material at the disposal of the Conductor, Mr. D. O. Parry. The work of the orchestra and organ unfortunately militated against the all-round excellence of the performance. The Birkenhead Cambrian Choral Society, which has a good deal in common with the Liverpool Musical Society, gave a miscellaneous Concert in the Cheshire suburb, on the 10th ult., under the same Conductor.

On the 15th ult. Miss Emilie Scott, one of the most popular of our local professors and performers, was supported by a host of friends at her first benefit Concert. On the same evening the second Smoking Concert of the Orchestral Society, under Mr. Rodewald, proved, as usual, a genuine treat. Sir Augustus Harris's Italian Opera Company was with us for a week from October 29, with the result of excellent performances, but, unfortunately, meagre audiences. Mr. Goossens's new Male-Voice Choral Society has made a good start, about one hundred members having been enrolled. Spohr's "Last Judgment" is again in hand for the Advent performance of Oratorio at the pro-Cathedral, under Mr. Burstall. The Runcorn Musical Society, conducted by Mr. Crossley, announced Sullivan's "On Shore and Sea" for the 6th ult.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

NOVEMBER has been a somewhat busy month with us. The star Concerts, undertaken by Messrs. Harrison in conjunction with Messrs. Hime, of this city, promise to take very firm root here. They fill up a gap in our round of musical pleasures; for, after all that may be said in depreciation of miscellaneous programmes, it is very natural that we should occasionally delight in listening to the most eminent vocal artists of the day, some of whom are far too costly to be ventured upon in conjunction with the expenses of an orchestra. And so long as the charm of Madame Patti's style remains, the public will be extremely reluctant to bid farewell to the last of a really great race of singers.

It is difficult to foresee what will be the future of opera in the provinces. A part of Sir Augustus Harris's company was here for a week; and although there was no specially attractive name in the bills, yet some of the parts were excellently filled, and scarcely in one was there a manifest deficiency. The orchestra, of about forty, was excellent for its numbers, well fitted for its task, and under adequate control. Each evening a fresh work was given; and it is especially noteworthy that the two absolute novelties—Verdi's "Falstaff" (in which Mr. David Bispham was admirable) and Wagner's "Die Meistersinger"—went farther toward filling the Theatre Royal than any of the better known works. The attendance was, generally, fair; but so obviously not remunerative that it is very unlikely the speculation will be repeated. It is impossible that we should, in the country, have the principal characters undertaken by the most popular lyric artists of the day, and at the same time secure an all-round excellence of performance. Must we give up opera altogether, or be satisfied with a moderate provision of necessary talent?

We have already had two of the eight Oratorios of Sir Charles Hallé's subscription series—"The Creation" and "Judah." But, while there is nothing new to chronicle as respects choral work, we have a fair record of energy in the provision of orchestral novelty. The first half of the new Symphony of Dvorák is, in many respects, extremely interesting and full of life and vigour, as the title, "From the New World," leads one to expect. The themes are fresh, many of them having the wild charm of melodies founded upon the older modes common to various parts of the world ere our modern scales were reached. The simple air which forms the basis of the *Adagio*—and was so charmingly played on the Corno Inglese by Mr. Charles Reynolds—has just the sad plaintiveness of an old Scottish lament.

To the Concert on the 22nd ult. a bumper audience was attracted by Mr. Leonard Borwick, who strengthened the impression he made here last season. He won a double

recall by his interpretation of Chopin's Concerto in E minor, and aroused even greater enthusiasm by some smaller pieces. Miss Ethel Wood (a student at the Royal Manchester College of Music) was ready to appear instead of Mdlle. Trebelli, who was indisposed, and she availed herself of the opportunity of displaying a beautiful soprano voice, clear enunciation, a steady tone, and admirable self-possession.

The "Gentlemen's Concerts" commenced with a *Conversazione*, at which Miss Fanny Davies and Mr. Carl Fuchs gave some pleasant music, and two young vocal students of the Royal Manchester College—Misses Grime and Bardsley—showed promise which ought not to be retarded by too early display. On the afternoon of the 14th ult. Mr. F. Dawson gave a Recital, wherein Beethoven's "Waldstein" Sonata, the "Papillons" of Schumann, Mendelssohn's "Rondo Capriccioso," and selections from Chopin and Liszt were interpreted in a manner which somewhat surprised those who, until the London critics discovered the fact, were not aware that our young Manchester pianist is able to play with great expression, as well as with unsurpassed mastery of all executive difficulties. An extremely interesting programme of chamber music attracted to the first of the four Concerts of Mr. Willy Hess, on the 12th ult., a very encouraging audience. Among other admirable pieces were the Violin and Piano-forte Duet (Op. 100) of Brahms, ably played by Messrs. Hess and Max Mayer, and the new String Quintet in E flat of Dvorák, the early repetition of which would be welcome. And it is more than pleasant to be able to record a third Recital of chamber music during the month—that of Mr. Ed. Sachs, at the Schiller-Austalt, at which works of Schumann, Dvorák, Grieg, and Christian Sinding were ably rendered by the Concert-giver, with Messrs. Risegari, Speelman, Nichols, and Vieuxtemps. In addition to supplying vocalists for the requirements of the Gentlemen's *Conversazione*, the authorities of the College of Music have started a series of monthly Students' Concerts. At the first, Quartets by Dittersdorf and Mozart and organ and piano-forte solos were well given, as well as a good deal of vocal music.

More than ordinary interest attached to Mr. Cross's Concert on the 10th ult., through the introduction of a small orchestra for the rendering of Dr. Coward's new cantata, "The King's Error," previously produced at the Crystal Palace. It cannot be said that the performance was adequate; but it was sufficient to create a desire to be able to judge more fairly the merits of a work of which the eight-part chorus, "The Word of the Lord," is certainly the gem.

A strong desire having been expressed by the many members of the Royal College of Organists resident in Lancashire and Yorkshire to have occasional meetings under the auspices of the Council of the College, a course of Lectures has been arranged, of which the first was delivered on the 17th ult. by Dr. Henry Hiles, of the Victoria University, on the relationship of the organ to the orchestra. The large gathering of members and friends was very encouraging, and a feeling of loyalty to the College was repeatedly expressed, together with an earnest wish that its provincial graduates may, by this new undertaking, be permitted to bear their share in increasing and spreading its usefulness.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

ALTHOUGH the season is steadily advancing, very little in the way of good music has been heard in this locality during the past month. It is questionable whether any other town of equal size and importance is so badly off for performances of important works for voices and orchestra as Newcastle-upon-Tyne. There was a time, some dozen years or more ago, when oratorios and cantatas were frequently heard here, but during recent years the production of any important work of the kind has become quite a rare event. A performance of Sullivan's "Golden Legend" is promised, at the end of February, by the Gateshead Choral Society, and there are rumours of

possible performances of Schumann's "Paradise and the Peri" and Dr. Joseph Parry's "Saul of Tarsus," by Dr. Rea's Choir and the Newcastle Harmonic Society respectively, but, so far as can be ascertained, no other work of the kind is announced. Most towns of one-quarter the size are better off than Newcastle in this respect.

Perhaps the most successful musical society in the North of England is the Newcastle Chamber Music Society, whose first Concert of the season took place on October 31. The performers were Messrs. Bent, Sutcliffe, Wall, Ackroyd, Hobday, Kearne, Ludwig, and Blagrove, together with Mr. John Sandbrook as vocalist and Mr. James M. Preston at the piano-forte. The chief pieces in the programme were Brahms's Sextet in B flat (Op. 18) for strings and Mendelssohn's Octet in E flat (Op. 20).

So successful are the Concerts of the Chamber Music Society that the committee are able to give the subscribers an extra Concert annually, for which no charge is made. This Concert took place on the 14th ult., and for the occasion the Scottish Orchestra was engaged, under the conductorship of Mr. Henschel. The programme included—Overture, "Britannia" (Mackenzie); Concerto for violin (No. 3), Saint-Saëns; Symphony, "Scotch" (Mendelssohn); vocal scena from "King Saul" (Parry); violin solo, "Romance" (Svendsen); and Overture to "Sappho" (Goldmark). The violinist was Mr. Achille Rivarde, whose efforts were deservedly applauded. Much interest was centred in the excerpt from Dr. Parry's latest Oratorio, which was sung by Mr. Henschel, and created a desire among many of those present to hear the entire work.

On the 6th ult. Mr. J. H. Beers—to whom Northern amateurs are much indebted for opportunities of hearing many classical chamber works not previously given in Newcastle—gave his first Chamber Music Concert of the season. The novelty on this occasion was a Quintet, by G. Onslow, which was very well played and much appreciated. The vocalist was Miss Cecilia Armytage.

On the 28th ult. a Concert was announced to be given in Newcastle by Miss Maud May, a local pianist of considerable attainments. The vocalist engaged for the occasion was Miss Clara Butt, who is a very great favourite in this locality.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

FOR several weeks the members of the North Staffordshire Philharmonic Society have been looking forward to the performance of "Samson," which took place on the 15th ult., before a large audience, in the Victoria Hall, Hanley. The Society appears to have "weathered" the wave of indifference to its claims. The principals engaged—Miss Emily Davies, Miss Marie Hooten, Mr. Iver McKay, and Mr. Dan Price—gave an excellent interpretation of the solo work. The chorus may be complimented upon its work, but the male voices should be strengthened. The orchestra (drawn from Birmingham), with Mr. Fred. Ward as leader, rendered valuable aid, while Mr. Sherratt was at the organ, and Dr. Swinerton Heap was Conductor. The hon. secretary, Mr. W. T. Bennett, is to be congratulated upon his admirable arrangements. The Society will now rehearse "Elijah" for the February Concert.

On the 14th ult., at Congleton, the Hanley and Stoke Glee Union (with the Rev. J. G. Elstob as judge) secured first prize for a splendid rendering of Miller's "May Day." The vocalists of the Union are Mrs. Winkle, Miss F. Bridgett, Mrs. Johnson, Miss N. C. Fowler, and Messrs. T. Leigh, F. W. Norcop, C. L. Forrester, and T. Relphs. The Tunstall Glee Union gained the second prize.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE season now commencing promises no novelty in choral work. Both Sacred Harmonic and Philharmonic Societies only find safety in repetitions or revivals of old work. The former gave a third repetition of Gounod's "Faust" as its opening Concert on October 25, when Madame Fanny Moody, Miss Alice Moody, Mr. Lloyd, Mr. Charles Manners, and Mr. Brockbank sustained the

principal rôles. These, with the fine chorus of the Society and full orchestra, made it impossible to have other than a good performance.

The Philharmonic Choir opened on the 8th ult. with a miscellaneous Concert, the principal vocalists being Madame Clara Samuël, Mr. Piercy, and Mr. Ffrangcon Davies; while Mr. Philip Cathie gave violin solos and Mr. Clement Lockname presided at the pianoforte. The choir is keeping up in numbers and efficiency, under the direction of Mr. Marshall-Ward.

Herr Ellenberger is vigorously pursuing his policy of presenting a large proportion of locally unknown works at his Chamber Concerts, and continues to receive adequate support. Dvorák's Quartet in E flat was excellently rendered, at his first Concert, by Herr Ellenberger, Mr. Courvoisier, Mr. Thorpe, and Miss Ellenberger. Miss Ellenberger's pianoforte solos were enthusiastically received, and Herr Ellenberger gave a thoroughly artistic reading of Tartini's Violin Sonata in G minor. Beethoven's Pianoforte Trio in D major (Op. 70) completed the programme.

Despite lack of encouragement during three seasons, Mr. Allen has determined to essay another season of his Classical Concerts, and opened on the 7th ult. with Sir Charles and Lady Hallé, Mr. Speelmann (viola), and Mr. Carl Fuchs (violinocello). Brahms's Quartet in B flat was grandly played, and the Concert was an entire success.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE music of the month opened on the 1st ult. with the second of Mr. Charles Harvey's Subscription Concerts. The concert-party included the Meister Glee Singers, Miss Antoinette Trebelli, Madame Gomez, Miss Mabel Berrey, Mr. Leo Stern, and Mr. E. P. Reynolds (pianoforte). Madame Hast accompanied.

On the 5th ult. Mr. Frederick Dawson gave an interesting Pianoforte Recital at the Sheffield Press Club. The concert-room of the club was crowded with a representative professional and artistic audience. Thorough appreciation of the clever pianist's efforts was cordially expressed. During the evening a fine portrait of Mr. Dawson, painted by Mr. Ernest Moore, was presented to the Club.

The Royal Italian Opera Company visited the Theatre Royal and gave seven performances during the week commencing the 5th ult. "Falstaff," "Orfeo," "Philemon and Baucis," "Faust," "Carmen," "Les Huguenots," "Pagliacci," and "Cavalleria" made up the repertory. The chief successes of the week were those of the Sisters Ravogli in "Orfeo," and Mr. Brozel in "Pagliacci."

The members of the Derby Choral Union, finding their Society heavily in debt, held a Bazaar on the first three days of the past month, and so successful was the venture that the proceeds exceeded £400, and the Choral Union is now firmly established with about £200 to the good. Such a result is highly gratifying, and the experiment is worthy of emulation by other financially embarrassed musical societies.

The death of Mr. J. H. Kirk, of Doncaster, at the early age of forty-four, removes a much respected musician from South Yorkshire. Mr. Kirk acted as Choirmaster at the Parish Church for a period of twenty-five years, and for seven years conducted the Doncaster Choral Society. The regret felt at his untimely death is deep and widespread.

On the 20th ult. the Choral Union gave a Concert performance of Flotow's opera "Martha," under the direction of Mr. S. Suckley.

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

PROOF of the still growing popularity of the well-known Test Valley Musical Society was afforded on October 29, when a large and influential audience gathered together in the County Hall, Salisbury, on the occasion of the opening Concert of the Society's fourteenth season. The programme was well arranged, and embraced many compositions, new at least to amateurs in this district, amongst them being

Julius Klengel's Serenade for strings (Op. 24)—a bright and rhythmical work—and the *Adagio* and *Intermezzo* from a Serenade (Op. 44) by Ferdinand Thieriot. The rendering, by Mr. Moberly's orchestra, of these novelties was everything that could be desired, not a *nuance* nor a turn of expression being left unobserved. The Concert was, of course, not without choral music, but the efforts of the fine choir were limited to a selection of part-songs and madrigals. John Benet's "Thyrsis, sleepest thou?" Wilbye's "Thus saith my Chloris bright," Raff's "Day is at last departing" (ladies' voices), and Hamish MacCunn's "Oh, where art thou dreaming?" were all given with wonderful precision and finish. Harford Lloyd's chorus "Allan-a-Dale" was a capital performance, but the chief choral success was in Macfarren's "Orpheus with his lute," which was sung with a beauty of tone, perfection of shading, and refinement of expression which reflected the greatest credit upon all concerned. The vocal soloist was Mrs. Hutchinson, who sang songs by Schumann, Schubert, Purcell, and Dr. Blow with her accustomed success. The Concert was repeated on the following day at the Guildhall, Winchester.

The Salisbury Philharmonic Society gave its annual Concert on the 21st ult. The chief pieces by the choir were Macfarren's "May Day," Eaton Fanning's choral ballad "The Miller's Wooing," and the same composer's part-song "Moonlight." Haydn's Symphony in D and one or two smaller works were played by the orchestra, led by Mr. F. L. Bartlett, and Mr. G. Hubert Smith gave a pianoforte solo. The principal vocalists were Miss Margaret Barter, Miss Edith Hands, and Mr. W. J. Nesbitt. Miss Ethel Awdry undertook the duties of accompanist, and Mr. Alfred Foley was the Conductor.

Mr. J. M. Hayden, assisted by the Salisbury Vocal Union and his newly-organised juvenile choir, gave a successful Concert, in the County Hall, on the 7th ult. The programme consisted of excerpts from the oratorios and the usual miscellaneous selection. Mrs. Harcourt Coates and several pupils of the Concert-giver appeared as soloists, Mr. Hayden himself officiating as Conductor.

The fourteenth season of the Portsmouth Philharmonic Society was opened, on the 15th ult., by two excellent performances of "The Golden Legend," the training of the choir reflecting the greatest credit upon Mr. A. Williams, the Conductor of the Society. With such experienced artists as Miss Medora Henson, Miss Sarah Berry, Mr. Braxton Smith, and Mr. David Hughes, the solo parts received full justice, and the orchestra, under the leadership of Mr. W. H. S. Hawkins, was of excellent quality. At each Concert the cantata was preceded by a tenor solo and unaccompanied trio from Mr. Williams's setting of the Thirtieth Psalm.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

DURING the past month there has been considerable musical activity in Yorkshire. In the case of Leeds, a three weeks' visit of the Royal Carl Rosa Company has supplied the town with an unusual allowance of opera. The feature of the season has been the popularity of Wagner, whose "Rienzi," "Tannhäuser," and "Lohengrin" were given to crowded houses. Fourteen complete operas were mounted, with an excellence of *ensemble* that left nothing to be desired save a larger band. A band of thirty-five is obviously unable to do justice to modern scores, however efficient its members may be; but in Leeds, where prices ranging from four shillings downwards are complained of as excessive, quality is perhaps not so much desired as cheapness. The most important event in Leeds up to now has been the Concert of the Philharmonic Society, on the 14th ult. Dr. Parry conducted his Oratorio "Job," and the performance was one of very remarkable merit, in all probability the best that has yet taken place, for it certainly transcended those of the Three Choirs Festival. The principal vocalists were Mr. Plunket Greene, whose splendidly pathetic declamation added point to *Job's* great solo; Messrs. Branscombe and Bantock Pierpoint, and Master Sterndale Bennett, an unusually accomplished representative of the *Shepherd Boy*. The second part of the

programme was equally interesting. It included Beethoven's Choral Fantasia—the pianist being Mr. Alfred Broughton, the Society's Conductor, whose playing was marked by excellent musical feeling—and Brahms's "Song of Destiny." The Philharmonic Society has assuredly never appeared to better advantage than at this memorable Concert. Messrs. Haddock's "Musical Evenings" began what promises to be a successful season on October 30. Miss Janotha was the pianist, Miss Ethel Barns the violinist, and Mr. Hollman the violoncellist; and the singers were Miss Thudichum, Miss Curnow, Messrs. Braxton Smith and Foli. The programme gave pleasure to a large audience, but was of no general interest. The second evening, on the 20th ult., had more musical interest. Madame Duma, Madame de Swiatlowsky, and Mr. H. Chilver Wilson were the vocalists; Miss St. Angelo, Mr. Popper, and Mr. Edgar Haddock the instrumentalists. Mendelssohn's Trio in D minor was the most important feature of the programme. On the 10th ult. Mr. Slivinski gave a Pianoforte Recital, distinguishing himself especially in his interpretation of Chopin and Schumann; and on the evening of the same day an interesting programme of chamber music was offered at Mr. Christensen's Concert.

The Bradford Subscription Concerts entered upon their thirteenth season on October 26. The chief thing in a programme of orchestral music was Dvorák's last Symphony, "From the New World," of which a sympathetic reading was furnished by Sir Charles Hallé's band. The charming spontaneous melody and masterly orchestration made an excellent impression. Dr. Mackenzie's "Britannia" Overture, on the other hand, received far less satisfactory treatment. Mr. Leonard Borwick played Chopin's E minor Concerto with perfect technical skill and the utmost refinement of taste, and Mr. Lundquist, the Swedish baritone, sang Söderman's very interesting "Tannhäuser" Ballade with admirable expression. To baritones capable of genuine dramatic expression this composition should prove a welcome "find." On the 9th ult. the Bradford Festival Choral Society gave a performance of Mendelssohn's "Elijah" to an overflowing house. Miss Pattie Hughes, Miss Dorothy Jackson, Mrs. Howson, Messrs. Blagbro and Andrew Black were the vocalists. The chorus sang as well as was to be expected in so familiar a work; but the chief matter of interest in the performance was the engagement of the Bradford Permanent Orchestra to undertake the task of accompanying. This was a step in the right direction, for an organised body is worth much more than a "scratch band," and the policy was fully justified by the result. Mr. W. H. Garland conducted. On the 2nd ult. a "Patti" Concert of the usual type took place in Bradford. Madame Patti's catholicity was shown by the inclusion of the prayer from "Tannhäuser" (which, according to a local critic, she "rendered with an accuracy of note seldom attained on the operatic stage"), together with "Home, sweet home." Miss Hilda Crosse, Mr. Edward Lloyd, and Mr. Brockbank were the other vocalists; and Jean Gérardy and his sister, Miss Thérèse Gérardy, the instrumentalists.

The Huddersfield Subscription Concerts have maintained a higher level than usual during the past month. After the Richter Concert mentioned in our last notice, a highly interesting Pianoforte Recital was given on October 23, by Mr. Josef Hofmann, who, as an adult artist, maintains the promise shown by him as an infant prodigy. At the next Subscription Concert, on the 6th ult., Messrs. Plunket Greene and Leonard Borwick gave one of their delightful Vocal and Pianoforte Recitals. Mr. Greene sang fifteen songs, and Mr. Borwick played Beethoven's C minor Sonata (Op. 111) and other solos. The result was one of the most delightful musical entertainments imaginable. On the 20th ult. a miscellaneous programme was furnished by Madame Albani, Miss Shinner, and Sir Walter Parratt. To judge from the size of the audience, this was the most attractive Concert of the season up to the present. Madame Albani's solos were of the most hackneyed description—"Qui la voce," "Home, sweet home," and the like, with the exception of the Ballatella from "Pagliacci." On October 26 the Huddersfield Choral Society, under Mr. John Bowling's conductorship, gave a Concert, the programme including two such diverse works as Brahms's "Schicksalslied" and Macfarren's "St. John the Baptist."

The latter is, perhaps, the best worth reviving of any of the late Cambridge professor's works, but it hardly appeared to advantage beside the spontaneous and poetic work of Brahms. Though the orchestra was indifferent, the performance was in other respects creditable. Miss Medora Henson, Miss Jessie King, Messrs. Houghton and Andrew Black were the vocalists.

The Dewsbury Choral Society gave, on the 13th ult., a Concert of quite exceptional interest. Advantage was taken of Dr. Parry's visit to Yorkshire to get him to conduct his "Ode on St. Cecilia's Day," of which a capital performance was given, the chorus singing with an amount of expression and finish that reflected infinite credit on the Society's Conductor, Mr. G. H. Hirst. Brahms's "Song of Destiny," which has had quite a "run" in Yorkshire since its performance at the last Leeds Festival, received a remarkably sympathetic and, indeed, poetic rendering, under Mr. Hirst's conductorship. The programme also included a selection from Mendelssohn's "Midsummer Night's Dream" music, the "Meistersinger" Overture, and solos by the principals, Madame Annie Marriott and Mr. Bantock Pierpoint. After the Concert the members of the Society showed their appreciation of Dr. Parry's services by giving him a silver cigar case. On the 16th ult. the Halifax Choral Society, of which Mr. W. H. Garland is Conductor, gave Berlioz's "Faust," with the assistance of Sir Charles Hallé and his band. Mr. Watkin Mills was as successful as ever in the part of *Mephistopheles*, and seemed more at home in the work than his colleagues, Madame Clara Leighton, Mr. Hirwen Jones, and Mr. Albert Barnes. The chorus was excellent. At Wakefield the first Subscription Concert took place on the 8th ult., when Messrs. Plunket Greene and Leonard Borwick gave a Recital similar to that already mentioned. Haydn's "Seasons" was the work chosen for the opening Concert of the Keighley Musical Union, on the 13th ult. The band might have been better, but otherwise the performance was satisfactory. Miss Maggie Davies, Messrs. T. Child and David Hughes were the principal vocalists, and Mr. Arthur Burnley conducted.

PROFESSOR HERKOMER, whose versatility surely entitles us to speak of him as an "admirable Crichton" among artists, has recently composed a set of six easy pieces for violin, with pianoforte accompaniment, entitled respectively "Frühlingslied," "Klagelied," "Liebeslied," "Herbstlied," "Wanderlied," and "Abendlied." These will be published in a few days by Messrs. Novello, in the form of an album, with six full-page (folio) illustrations from original drawings on the stone by Professor Herkomer. The artistic value of the album is not likely to be overlooked by those who appreciate a beautiful thing.

AT the examination for degrees in music at the University of Oxford the following passed:—First examination for the degree of Mus. Bac.—W. E. Abraham, Queen's College and Hull; G. H. Cole, Queen's College and Cardiff; A. H. Edwards, Queen's College and Brecon; D. Evans, Queen's College and Forest Gate; C. Green, Queen's College and Kildwick, Yorks; J. Hurst, Queen's College and Camden Road; C. H. Kitson, St. Edmund Hall and Ripon; C. E. de M. Leathes, non-collegiate and Reedham, Norfolk; T. W. Morgan, Queen's College and Bangor; F. Mummery, St. Edmund Hall and Taunton; B. F. Ramsey, Worcester College and Bournemouth; A. E. Tozer, New College and West Brighton. Second examination for the degree of Mus. Bac.—W. E. Chaplin, B.A., Keble College and Box Hill; W. E. Pitman, Keble College and Swanley; J. F. Shaw, jun., Queen's College and Upper Holloway; C. J. Wood, Queen's College and Wellingborough. For the degree of Mus. Doc.—H. Coward, Queen's College and Sheffield; A. S. Dale, Brasenose College and Oxtou, Birkenhead; A. S. Holloway, Worcester College and Drayton Park; T. Hutchinson, New College and Sunderland; A. W. Wilson, B.A., Keble College and East Sheen; D. F. Wilson, New College and Ayr. The examiners were Professor Sir J. Stainer, Dr. C. Hubert H. Parry (Choragus), and Dr. P. Armes.

THE prospectus of the Stock Exchange Orchestral Society announces three Subscription Concerts (tent

series) to be given at the Queen's Hall, on the 19th inst., February 19 and April 29, 1895. The programme for the first Concert will include:—Overture, "Die Meistersinger"; Haydn's Symphony in D (No. 5); Mackenzie's "Britannia" Overture; Cradle Song for orchestra, G. H. Couldery; Elfentanz, Miss Clarisse Mallard (first time of performance); and March from Raff's "Lenore" Symphony. Among other works announced for performance during the season are: Schumann's Symphony in D (No. 1); German's music to "Henry VIII."; Zwei Sinfonische Stücke for orchestra, H. A. Keyser (first time of performance); Overture, "Die Akademische," Brahms; Gade's Symphony (No. 2); Suite, "Jeux d'Enfants," Bizet; and an orchestral work by Dr. C. H. H. Parry. We are asked to correct an erroneous impression that the subscription list is confined to members of the Stock Exchange. The intention of the promoters is to attract the support of the musical public generally.

THE South London Choral Association gave a Concert at the South London Institute of Music, on the 22nd ult. Schubert's "Song of Miriam," Mendelssohn's "First Walpurgis Night," Hamish MacCunn's "Lord Ullin's Daughter," and Eaton Fanning's "Liberty" formed a selection which drew together a large audience; and both band and chorus more than sustained the well-deserved reputation they have acquired under Mr. L. C. Venables. The chorus, indeed, performed their arduous duties in really admirable style. The soloists were Madame Adelaide Mullen, Madame Eliza Thomas, Mr. Kelson Trueman, and Mr. FitzGibbon, who, at a day's notice, took the place of Mr. Herbert Thorndike; and his singing in Mendelssohn's work, to which he was previously a perfect stranger, reflected credit upon his vocal ability. Mr. Gatehouse was at his usual post as leader of the orchestra, and it may justly be said that the initial performance of the twenty-seventh season of the South London Choral Association was one of its very best. The "Rose of Sharon" will be the next work given by the Association.

THE newly-formed Queen's Hall Choral Society gave its second Concert on the 8th ult., under the direction of Mr. William Carter, whose "Placida, or the Christian Martyr," occupied the first part of the programme, the second consisting of Rossini's "Stabat Mater." Neither work is of the kind that puts a choir on its mettle, and we are still without evidence, therefore, of the capability of this choral force to deal with works making large demands on the higher qualities of a choir. So far as its work went it was performed without giving serious cause for complaint, but also without distinction. The orchestra, led by Mr. Carrodus, discharged an easy and familiar task easily and familiarly, and the soloists included such well-known and capable artists as Miss Damian and Messrs. Iver McKay and Foli, besides a new American soprano, Miss Nuola, who, being apparently in bad voice, must be heard again before an opinion of her merits can be safely formed. Mr. C. Constable and Mr. Crawshaw also gave vocal assistance.

A SONG and Pianoforte Recital will be given at Princes' Hall, on the afternoon of the 13th inst., by Miss Wakefield, Mr. Walter Ford, and Mr. Isidor Cohn. The "Liederkreis," or Song Circle, which is the special design of this programme to illustrate, forms an interesting and rarely heard portion of vocal music. It consists of a collection of lyrics now welded together by the poet, now by the composer, relating to the same object and forming one piece of music. Thus the distinctive feature of a "Liederkreis" is that it does not consist of a string of songs making a collection, but that it must in each instance contain short poems making one complete whole with the music. As an individual lyric must have but one subject, though many forms of treatment, so must a "Liederkreis." The first example, "An die Ferne Geliebte," has probably not been heard in London since Mr. Sims Reeves sang it at the Popular Concerts in 1863.

THE MESSRS. HANN had a large attendance at Brixton Hall, on October 29, for the commencement of their ninth season of Chamber Concerts. Haydn's String Quartet in C (Op. 76) and Schumann's Pianoforte Quintet in E flat (Op. 44), both given with precision and finished expression,

were the principal pieces. Two solos for violoncello (Mr. Clement Hann), three pianoforte *morceaux* (Mr. Sidney H. Hann), and some songs contributed by Madame Hope Glenn helped to make up a capital programme. On the 19th ult. the instrumental works were Beethoven's String Quartet in C (No. 3, Op. 59), Grieg's Sonata in A minor (Op. 36) for pianoforte and violin (played by Messrs. Sidney and William C. Hann), Schubert's Trio in B flat (No. 1, Op. 99), and a couple of violin solos (Mr. Lewis Hann). Miss Greta Williams was the vocalist, and the hall was again crowded.

MR. FREDERICK GRIFFITH began his series of Flute Recitals at the Salle Erard, on the 9th ult., with M. Emile Sauret and Miss Llewela Davies as instrumental assistants. With these he played a Trio by Bach, and joined Miss Davies in an interesting Suite for pianoforte and flute by Widor. He also successfully gave a Romance by Emile Bernard and a Barcarolle and Scherzo by Lefebvre. The vocalists were Miss Marian Evans and Mr. Arthur Oswald, the latter selecting songs by Mr. E. German and Mlle. Chaminade. At the second Concert, on the 16th ult., Mr. Griffith was associated with Miss Llewela Davies in two Suites by Mr. German, and an Introduction, Tema, and Variations by Schubert. He also took part, with Messrs. Frederiksen and Wilson, in two Nocturnes for flute, violin, and pianoforte, by Behr. Miss Mary Harris and Mr. Arthur Thompson supplied the vocal pieces.

THE Wolff Musical Union gave its first Concert for the present season on the 22nd ult., at St. James's Hall, the programme being entirely made up of compositions by two French musicians, Mr. Gabriel Fauré and Mr. Francis Thomé, both composers taking effective part in the programme as pianists. The first-named was represented by a brilliantly-written Pianoforte Quartet in C minor, a Sonata for pianoforte and violin (in which some measure of individuality may be noted), and several songs, charmingly sung by Madame Jeanne Remacle, a young soprano. Mr. Thomé's contributions were some pretty pianoforte pieces of light calibre, two equally pleasing songs tastefully rendered by Madame Amy Sherwin, and accompaniment for pianoforte, violin, violoncello, and drum to Victor Hugo's ballad, "The Trumpeter's Betrothed," the poem of which was prettily recited by Miss Lily Hanbury.

MR. ALFRED J. DYE gave a successful Concert at Woodside Hall, North Finchley, on the 2nd ult., when he appeared in the capacity of composer and performer, both on the violin and pianoforte. New songs by the Concert-giver were sung by Miss Emily Davies ("Then and now"), Mr. Charles Phillips ("The King of the Night," which was encored), Mr. William Green ("Come back, dear love," also encored), and Miss Bessie Dore ("Love's good night"). Mr. Dye introduced a Canzonetta for violin, written by himself, and a Study by David, and also played Beethoven's Sonata (Op. 27, No. 2). Mr. Dye was further assisted by Miss Adelaide Arnold (harp), the Polymnia Quartet, and Mr. Woodthorpe Browne. A special feature of interest was the recitation, by Mr. Charles Fry, of "The Bells," with Mr. Stanley Hawley's music, in which he was accompanied by the composer.

THE Clapham Philharmonic Concerts (sixth season) were resumed, under the direction of Mr. Walter Mackway, on the 8th ult., when a miscellaneous programme was given, including Jensen's "Feast of Adonis," and "Liberty" (a song of ancient Rome), by Eaton Fanning. The vocalists were Miss Lily Seddon, Miss Gertrude Jackson, and Mr. Charles Copland, with Miss Kate Ould (violinello) and Mr. Alfred Izard (pianoforte). On the 22nd ult. an interesting Lecture, "Reminiscences of Mendelssohn," was given by Mr. Walter Macfarren. There will be Concerts of Chamber Music on the 13th inst. and February 14, 1895; a Pianoforte Recital by Mr. Tobias Matthay on January 31; and the final Concert, on March 28, will include Handel's Coronation anthem, "The King shall rejoice," and "The Dream of Jubal" (MacKenzie).

MISS EMILY DONES gave an attractive Concert in the Lecture Hall attached to Trinity Presbyterian Church, Clapham Road, on the 12th ult. A very interesting and varied programme was presented with the assistance of

Mrs. Mary Davies, Madame Isabel George, Mr. Orlando Harley, Mr. Robert Hilton, Mr. Frederick Bevan, the Dilettante Vocal Quartet, Miss Mary Chatterton (harp), Mr. Ernest Meadows (violin), Mr. J. W. D. Brooks (pianoforte), and Mr. Charles Fry (reciter). Miss Dones contented herself with a single solo, Handel's "Lascia ch' io pianga," which she sang in her accustomed cultured style and with much success, and she joined Madame George in Blumenthal's duet, "Venetian Boat Song." The performance gave much satisfaction to a crowded audience.

THE Royal Academy of Music Students' Concert, at St. James's Hall, on the 12th ult., had among its leading features Rheinberger's Mass in E flat (Op. 155) for female voices, given with organ accompaniment with excellent results. The new compositions by students included the *Introduction* and *Allegro* of a Quartet for pianoforte, violin, viola, and violoncello, a spirited work, by Miss Llewella Davies, interpreted by the composer, Miss Gertrude Collins, Messrs. Arthur Walenn and B. Patterson Parker; a graceful song, "Go, lovely rose," by Mr. Harold S. Moore (expressively rendered by Mr. Chambers Coleman); and a Romance and Bourrée for violin and pianoforte—slight pieces replete with elegance and fancy—by Mr. Christopher Wilson, who played them with Miss Gertrude Collins. Dr. Mackenzie conducted.

THE Imperial Institute Amateur Orchestra resumed its performances on the 21st ult., when excellent renderings were given of Ambrose Thomas's charming Overture to "Mignon," and of the unfinished but undying B minor Symphony of Schubert. The orchestra also ably accompanied Miss Sybil Palliser, who gave a refined rendering of the pianoforte part of Grieg's characteristic Concerto in A minor, and won for itself much applause from a large audience by its spirited interpretation of the Minuet from Handel's "Berenice." An interesting feature of the evening was the successful *début* of Miss Helen E. Buckley, the possessor of a soprano voice of pleasing quality which has received excellent training. Mr. Randegger conducted.

THE first of two Concerts by the string quartet party organised by Mr. Richard Gompertz took place in the Queen's (Small) Hall on the 14th ult. The programme was interesting, including as it did a Quartet in D (Op. 11) by Tchaikovsky, of which the thematic material is striking and in some instances beautiful; and a new Quartet in F, by Dvorák (Op. 96), in which some of the subjects are suggestive of American plantation ditties, cleverly treated. Mr. Gompertz's colleagues in the concerted works were Mr. Haydn Inwards, Mr. Emil Kreuz, and Mr. Charles Ould, the *ensemble* being excellent; and Mrs. Katharine Fisk was effective in songs by Brahms, Leoncavallo, and Schubert.

MR. FRED. W. HOLLOWAY gave a very enjoyable Concert at Herne Hill on the 15th ult., when an interesting programme of classical music was performed. The instrumentalists, Miss A. M. Holloway (violin) and Miss L. M. Littlehales (violoncello), were warmly applauded for their excellent playing. Mr. J. H. Williams received a well merited encore for his rendering of an original song by Mr. Holloway. Three selections given by the Grecian Vocal Quartet also deserve much praise, their attack and intonation being especially good. Other artists were Madame Robiolio, Mr. Robert Poole, and Mr. F. W. Holloway, who is to be congratulated on the accuracy and expression displayed in his pianoforte playing.

MADAME ISABEL GEORGE and Miss Lucie Hillier brought into their programme, on the 2nd ult., in the Queen's (Small) Hall, Emil Sjögren's Sonata in E minor (Op. 24) for pianoforte and violin, not previously given in this country. The work was sufficiently interesting, both in material and in development, to hold attention throughout, the *Allegro* and the *Scherzo* being specially bright and spontaneous in character. It was capitally played by Miss Hillier and M. Sauret. The first-named also gave a refined performance of Chopin's Fantaisie (Op. 49). Madame Isabel George's vocal talent was conspicuous in a careful rendering of Giordani's "Let not age."

MISS OLIVE HARCOURT, at her Concert in the Queen's (Small) Hall, on October 26, displayed a soprano voice of exceptional compass and essayed several styles of composition with varying success. The piece most suited to her means was Jensen's "Murmeldes Lüftchen," the spirit of which was accurately caught. Mr. Henry Ward sang Handel's "Si tra i ceppi" effectively. Miss Kate Woolf and Mr. Mirko Belinski distinguished themselves by a neat performance of Mendelssohn's Sonata in B flat for pianoforte and violoncello, and afterwards confirmed the good impression thus made by ably rendering solo pieces for their respective instruments.

THE Smoking Concert given on the 22nd ult., in the Queen's Hall, by the Strolling Players' Amateur Orchestral Society, demands record as being the first of this description to which ladies have been invited. The new concession to the privileges of the fair sex was taken advantage of by so large a number of ladies, and the evening proved so successful, that the example will doubtless be followed by other societies. The hall, arranged in honour of the occasion with lofty palms and a profusion of ferns and flowers, presented a most charming appearance, and the entertainment provided was of a varied and light description.

THE annual winter Concert by professional students of the London Academy of Music was held in St. George's Hall, on the 16th ult., when Mr. A. Pollitzer presided over a string orchestra to a large extent consisting of ladies. Ladoukine's "Twilight" and Haydn's "Rondo All' Ongarese" were carefully rendered. Mr. Mervyn Dene exhibited some talent, both as pianoforte accompanist and as vocalist. Harold Samuel, quite a lad, gave a spirited version of Moszkowski's pianoforte "Caprice Espagnol." As regards the other performances, there were several instances of ambition having got the better of judgment.

AN excellent performance of Haydn's "Creation" was given by the Denmark Place Choral Society (late Walworth Choral Society) on the 9th ult., in the Lecture Hall, Denmark Place, Camberwell. The soloists were Mdlle. Vagnolini, Mr. Frederick Williams, and Mr. Walter Hennings. Mr. W. E. Curtis conducted with his usual skill, and Mr. Frank Grant at the harmonium and Mr. Herbert Warrington at the pianoforte played the accompaniments efficiently.

ON the 8th ult., at the Princes' Hall, Piccadilly, Lord Coleridge distributed the prizes and certificates to the successful candidates at the musical examinations of the London centre of Trinity College during the session 1893-4. The National Prize, value £5, given by the College, was won by E. Turner for harmony and counterpoint, whilst a number of silver and bronze medals for efficiency in various classes of musical education were awarded.

MISS WINIFRED PARKER and Miss Rose Williams, at their Concert, on the 21st ult., in the Queen's (Small) Hall, made a special feature of their duet singing. Their voices harmonised well, the tone being equally balanced, whilst with respect to minute details of light and shade there was abundant evidence of painstaking practice together. Mr. Norman Salmond, Mdlle. Marianne Eissler (violin), and the London Glee Singers also appeared.

A SELECTION from the "Creation" was sung at Holy Trinity, Upper Tooting, on Sunday afternoon, the 11th ult., with orchestral accompaniment. The solos were sung by Master Gough, Messrs. D. Attwater and E. Bryant. Mr. Warren Tear presided at the organ, and Mr. Alfred Physick conducted.

THE organ at Westminster Abbey has recently been renovated and enlarged. The present organ was originally built by Schreider and Jordan in 1730. Ten years ago it was practically rebuilt, and certain additions, mostly the gift of Mr. A. D. Clarke, a musical amateur, have now been made.

THE Kyrie Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on the 7th ult., at St. Chrysostom's Church, Peckham. The soloists were Miss Laura Procter, Miss Isabel Lucas, Mr. John Probert, and Mr. Swabey Russell. Dr. Turpin presided at the organ.

OBITUARY.

We regret to announce the following deaths:—

CHARLES LE CORBEILLIER, pianist and composer, whose works include songs without words, nocturnes, a quantity of dance music, as well as an opérette de salon, entitled "Une Entrevue," and a mass for three voices and organ. He died recently, aged seventy-three.

LUIGI MARIA LUZI, a professor of music and composer of an unsuccessful opera, "Verità e bugie," which was performed in 1858 at Naples, in which town he died recently, aged sixty-three.

OTTAVIO BARTOLINI, formerly an esteemed baritone singer, who some decades ago appeared at many of the foremost opera houses in Europe. After his retirement from the stage he became a teacher of his art. He died recently at Rome, aged seventy-three.

JOSEPH ARDEN, whose real name was Kohlweck, an operatic singer at the Town Theatre, Bremen, where he died on October 28, aged forty-four.

LUIGI CHIOSTRI, an excellent artist, formerly the viola of the famous Becker Florentine Quartet, afterwards the director of a Florentine Trio founded by him, and lately of another Quartet party, whose performances were highly successful. He died at Florence on October 24, aged forty-seven.

CARL GERBER, Concertmeister at the Mozarteum, Salzburg, where he died on October 9.

FRANZ THOMS, formerly, for nearly forty years, a singer at the Court opera, Munich, where he died on October 13.

ALFONS CZIBULKA, a well-known Austrian military bandmaster, composer of several operettas, many dances, and the pretty and extremely popular "Stephanie" Gavotte, one of those pieces which catch the public taste at once and make the round of the whole civilised world in an endless number of possible and impossible "arrangements." He died at Vienna on October 27, aged fifty-two.

AUGUST NEUMANN, formerly a comic opera singer, and for a number of years, while engaged at the Friedrich-Wilhelmstädtisches Theater, a prime favourite of the Berlin public. He died at Sondershausen, aged seventy.

RENÉ DE RÉCY, the talented musical critic of the *Revue Bleue*, and one of the best contributors to our excellent contemporary, *Le Guide Musical*.

RICHARD KAFKA, formerly a singer at Kroll's and other Berlin theatres; on September 26, at Friedrichshagen, near Berlin, aged forty-seven.

FERDINAND PODHORSKI, formerly opera singer at Prague, and afterwards a teacher of singing in Vienna, in which town he died on September 24, aged fifty-eight.

WILHELM KNAACK, highly esteemed in Germany and Austria as an excellent comic opera singer, and for many years a member of the Friedrich-Wilhelmstädtisches Theater, Berlin, and the Carl Theater, Vienna. He died in the latter town on October 29, aged sixty-five.

ALEXANDER DECKNER, a musician best known through being the father of the violin *virtuoso*, Fräulein Charlotte Deckner, who died a few years ago. He died at Lugos, on October 24, aged seventy-four.

JOSEF KURRIZ, a Hungarian musician, who went to America about ten years ago, died by his own hand at New York on October 27.

ROLAND VINCENT MISQUITH, formerly a member of the well-known Indian firm of musicsellers, Messrs. Misquith and Co., of Madras, and for many years organist and choirmaster of Holy Trinity Church, Bangalore, in which town he managed a branch of his firm. He died suddenly on October 28 at Singapore, whither he had gone early in the year to establish a music business.

ROSINA PENCO, who in the forties and fifties enjoyed a great and well-deserved reputation as a charming and sympathetic singer, her artistic performances and statuesque beauty having been greatly admired by Parisians as well as the opera-goers of many other large towns, including London. She died recently at the Italian watering-place, Porretta, aged sixty-four, or—according to some papers, seventy-one.

By the premature death, in his thirty-sixth year, of Mr. EUGÈNE OUDIN, who was struck down by apoplexy in the artists' room at Queen's Hall, after the Richter Concert, on October 20, and died on the morning of Sunday, the 4th

ult., the musical world is deprived of an artist of rare accomplishments, in the plenitude of his powers and the height of his well-earned popularity. Eugène Oudin, who was of French-Canadian extraction, but settled in the United States, was a graduate of Yale University, and practised for a while at the American bar. The late Frederick Clay, amongst others, recognised his musical talents, and encouraged him to cultivate them; and about the middle of the eighties Mr. Oudin deserted law for light opera. It was an uphill fight at first, and on the occasion of his first visit to England he failed to gain a satisfactory hearing. Later on, however, his talents as a romantic baritone singer asserted themselves so convincingly that Sir Arthur Sullivan decided to entrust him with the important rôle of the *Templar* in the production of "Ivanhoe," at the Royal English Opera House, in 1891. His impersonation of this part, both vocally and histrionically, was quite the feature of the production, and from that date onwards he was constantly in evidence on the stage and Concert platforms. Thus he created the part of *Eugene Onegin* in Tchaikowsky's opera of that name, when it was given for the first time in England, during one of Signor Lago's ill-fated seasons at the New Olympic; and did all that could be done for "Ma mie Rosette," when that piece was produced at the Shaftesbury Theatre. Within the last year he fulfilled an operatic engagement with conspicuous success at St. Petersburg, appearing along with M. van Dyck in "Werther," besides singing at several Concerts in Russia. In England he was in constant request at all the best Concerts, being an admirable linguist, a quick study, and a most sympathetic and refined interpreter of romantic and sentimental music. His voice—a high baritone—was exceedingly flexible, of a singularly emotional *timbre*, and his intonation was invariably perfect. He especially excelled in modern French music, and gave proof of his versatility by executing with great taste and facility the English versions of the numerous foreign songs in his extensive repertory. Personally he was extremely popular, being a man of winning manners, a most genial companion, and in point of general education far above the level of his fellows. His last public appearance was at the Birmingham Festival, where his exquisite singing in Schumann's "Faust" extorted unanimous eulogy. It is worthy of note that his sudden breakdown was, in all probability, due to the self-sacrificing devotion with which he nursed a sick friend who was taken ill and died at his house. Mr. Oudin leaves a widow—herself an excellent singer—and three young children.

CORRESPONDENCE.

GREEK MUSICAL NOTATION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am greatly obliged to you for allowing me to deal with Mr. Bergholt's letter here.

He writes as follows:—"I meant my Aristoxenean intervals to be Mr. Torr's, as I understood him to explain them on p. 627 (September)." On p. 627 I said that "the octave gave ten semitones of half a major tone apiece, and two of very nearly half a minor tone apiece." He thereupon set out a series of intervals which would make the octave give two semitones of half a major tone apiece, and ten of very nearly half a mean tone apiece. Such mistakes are inexcusable in any case; but particularly so when they are made the basis for a vehement attack.

He adds that my view, as he now understands it, "simply reproduces the Pythagorean (di-tonic) tuning, and so makes the rival sects identical—a palpable absurdity." But this would not make the rival sects identical. Aristoxenus did not quarrel with the Pythagoreans about the magnitude of the intervals in this scale of theirs. The quarrel was about the method of determining the intervals, Aristoxenus saying that this could be done accurately enough by ear, while the Pythagoreans said that it was necessary to measure off the lengths of string.

Mr. Bergholt is obscuring the issue by quoting Beller-mann and Westphal. The question is about the views of Aristoxenus; and this must be decided by the statements

of Aristoxenus himself. He can state his own views better than Bellermann or Westphal can state them for him; and in the passage that I quoted (pp. 45, 46) he puts the matter in a way that leaves no room for doubt.

With regard to the passage in Ptolemy, ii. 11, Mr. Bergholt complains that I have assumed that he was referring to the names by "position" when he really was referring to the names by "power." I regret the mistake; but he did not say which names he meant, and I took it for granted that he meant the names by "position." These would appear to be the customary names, since Ptolemy gives them in the regular order from *proslambanomenos* to *nete hyperbolaon* for the fifteen notes of every scale.

As for the names by "power," I imagine that they are simply the names of the notes of corresponding pitch in the Dorian scale, which is taken as a scale of reference; just as A might be called the sixth note by "power," if C major were taken as a scale of reference, though A would be the fifth note by "position" in D major, the fourth note by "position" in E major, and so on. Hence the names by "power" will only indicate a single scale, and not a set of scales of different pitch.

With regard to the passage in Ptolemy, ii. 15, Mr. Bergholt says that Ptolemy "mixes the chromatic and diatonic by taking one whole tetrachord from each." His italics would lead the reader to suppose that there was a transfer of four notes from one scale to the other. But three of the four notes were the same in the diatonic and chromatic tetrachords, so there was only a transfer of a single note.

He then says that "Mr. Torr confuses Ptolemy's method of mixture with another quite different method, whereby the two genera are combined in the same tetrachord." There was no confusion of the methods. My argument was *a fortiori*.

Ptolemy only introduces one chromatic note into the diatonic octave by taking a tetrachord from the chromatic scale, since the other three notes of the tetrachord were also diatonic. Aristoxenus introduces two chromatic notes into the diatonic octave, for he inserts a chromatic note in each of the two tetrachords. Now, if a diatonic scale could admit two chromatic notes in an octave, without ceasing to be diatonic, then, *a fortiori*, a diatonic scale could admit one chromatic note in an octave without ceasing to be diatonic.

Mr. Bergholt then writes as follows:—"How Boethius, in Mr. Torr's opinion, ought to have divided his string is irrelevant." But I conceive that if an argument is going to be founded on the figures in Boethius, it cannot be irrelevant to inquire whether they are right. On the strength of these figures Mr. Bergholt asserts that Boethius divided the string in a particular way, and then proceeds: "This is my point: by conceding this (as Mr. Torr is forced to do) he entirely contradicts his previous assertions." This statement is altogether without foundation. I pointed out quite plainly that the passage in Boethius has nothing to do with the case.

After this, Mr. Bergholt says:—"To establish the accuracy of my reading of Aristides as against Mr. Torr's, I need only refer to the fac-simile codices published by Bellermann and Albert Jahn, and to their critical remarks thereon." I presume that he refers to Bellermann's "Tonleitern und Musiknoten der Griechen," pp. 69 ff. and plate 6, and Albert Jahn's edition of Aristides, pp. 17, 18, and plate 1.

The fac-simile codices, which are published there, show that the equivalents of C flat and F flat are omitted, exactly as I said. In printing the passage Bellermann has added these notes in two lines by themselves, 3 and 6. Of line 3 he says, "dass diese allerding's in den Handschriften ganz fehlende Zeile ursprünglich vorhanden gewesen ist, zeigt die ihr entsprechende sechste Zeile, aus der zwar *his* verschwunden ist, die Notenpaare von *cis* und *eis* aber sich noch, ganz an die folgenden Textworte gedrängt, finden. Aus dem tieferen $\delta\pi$ ist $\lambda\pi$ geworden, und das höhere $\delta\pi$ ist in $\delta\epsilon$ entsteht." In short, he admits that line 3 does not exist. He inserts it to match line 6; and then he admits that line 6 does not exist. He says that two of its three notes may be discovered in the text below; and then he admits that the notes which he fancies he discovers in the text are not the notes which he has printed in the line. Those are Bellermann's "critical remarks." Jahn makes no remarks at all, critical or otherwise; but just refers the reader to Bellermann.

Again, the fac-simile codices give the statement about the letters of Pythagoras exactly as I quoted it. Bellermann admits that it must, as I said, refer to the fourth list: "Und würde also die Ankündigung der vierten und letzten Notentafel gewesen sein." Jahn refers to Bellermann.

Finally, the fac-simile codices and all the editions agree that the second list gives these letters, as I said, in the order of their pitch as notes, and not in alphabetical order, as stated by Mr. Bergholt.

When he asserted that "the date of Alypius is A.D. 360 or later," I pointed out that this date could only be obtained by identifying our Alypius with another Alypius who lived about that time. He now writes as follows: "For my date of Alypius I gave proper references." His references were to Smith and Pauly (see p. 696, October). But, according to Smith, "there are no tolerably sure grounds for identifying him (Alypius) with any one of the various persons who bore the name in the times of the later emperors, and of whose history anything is known." And, according to Pauly, "einen von diesen für identisch mit dem Musiker zu halten fehlt es an ausreichendem Grund."—Yours, &c., CECIL TORR.

[At Mr. Torr's special request we have consented to the insertion of a final letter on the subject of "Greek Musical Notation," but as it appears that the arguments *pro* and *con* might be continued *ad infinitum*, we have asked Mr. Bergholt, without impairing his views of the subject, to waive his right of rejoinder to the above letter, and we must now positively bring this discussion to a close, at least, as far as our columns are concerned.—ED., M.T.]

THE UNIT-NOTE IN ANCIENT AND IN MODERN MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—You are good enough to refer in flattering terms to the transcript of the "Fitzwilliam Virginal Book," for which I am partly responsible. Allow me to correct you in one small particular. It is not strictly the case that Mr. Barclay Squire and I have left the notes exactly as they stand "in the original," for, not to speak of the correction of passages where the MS. is obviously corrupt, it has been thought advisable to alter the scribe's mode of expression in a few respects, so as to bring his meaning within the comprehension of modern musicians. His notation of passages in which groups of triplets, sextolets, or more extended examples of measures foreign to the main measure of the movement occur, differs from ours in some ways that are at first rather puzzling. For example, he expresses a triplet, not in terms of the same denomination as the two against which they are played, but in terms of a lower, so that if three equal notes are to be played simultaneously with two crotchets, these three appear not as crotchets, but as quavers, generally, but not always, with some equivalent of our figure 3 with a slur. Again, the writer uses groups of what a modern musician would call demisemiquavers to express what now-a-days would be written as sextolets of semiquavers; and, by an odd incongruity, the eight notes which are normally equivalent to four semiquavers are written as what we call semi-demisemiquavers—*i.e.*, with four transverse strokes. In more extended passages of triple against duple or quadruple time, he revives the "black semibreve" and "black minim" of a former generation, creating a most awkward confusion—as it must always have been—between the black minim and the normal crotchet, written exactly identically. Here, too, he diverges from traditional usage, for his black semibreve is not two-thirds of a semibreve, but two-thirds of a minim, so that opposite a pair of minims will sometimes appear two black semibreves and two black minims. But it is perfectly true that in the main the text has been left as it stands, and even the bars, which in the early years of the seventeenth century were used with very imperfect understanding of their functions, have been kept in their places.

My object in writing to you is not however to trouble you with details of notation which, after all, find their proper place in the preface to the complete book, but to

put before you some of the reasons which make it impossible for me to agree with your defence of the practice of reducing old music, in modern transcriptions, to notes of half the original value. These reasons are based partly on scientific and partly on practical considerations, and from your own words I take it that I shall not encounter on the former score any serious opposition from you. In the case of any historical document it is of no slight importance to present the actual orthography as well as the text, at least where antiquaries or historians are mainly to be considered, and if it were a question of none but musical antiquaries, there would be no doubt of the expediency of leaving the music exactly as it stands in all cases, even where some process of translation is necessary for the student before the spirit of the music can be evoked. You particularly emphasise the practical aspect of the question, arguing that for the sake of those who find it difficult to read old music as it stands, it should be altered into something which amateurs and the less cultivated professors can readily grasp. This seems a strong argument, until we reflect that the number of persons to whom music of the sixteenth and seventeenth centuries appeals is really very small, and that there is at least a probability that all who have begun to care for it will have enough perseverance to master the very few points in notation that are now strange to them. In all things connected with art, and in many others, we are at present under the iron heel of the "young person," and that which is too recondite for the schoolroom level of musical training must, it would seem, be withheld from the more highly educated. I would, therefore, plead the cause of these last with the utmost diffidence, for I quite know how unpopular it is. And I am not so quixotic as to anticipate the publication, in the present day, of music in which the page bristles with "longs" and "larges," and in which the breve is the unit of measurement. I would only ask for a retention of the text in cases where, though the unit of measurement may be a minim, the longest note of usual occurrence shall be a semibreve, with an occasional breve in such out-of-the-way places as the final chord. The barbarous compromise of adding below the score of vocal compositions printed according to the original an accompaniment written in notes of reduced value seems to me entirely unworthy of the professed aims of the learned Society that has adopted it.

In a sense, no doubt, and provided that due care be taken to indicate that the note values have been altered, and to guard against possible misunderstandings in the matter of pace, there will be little difference in effect between a composition in which longs and breves alternate, and the same thing reduced to semi-demisemiquavers and demi-semi-demisemiquavers, if any editor of the twentieth century should take a fancy for notes of this value, provided only that he will add such directions as shall prevent the music being sung at a preposterous rate of speed. But there is beyond question a tendency—possibly unconfessed—to attach to the crotchet, for example, a definite as well as a relative value. You allude to the modern practice adopted in some hymn books of printing tunes that used to consist of minims in crotchets; and I submit that this very thing has much to answer for in the unconscious encouragement of a style of ecclesiastical singing that threatens not only to obscure the solemnity of the old tunes, and to conceal the poverty of many of the new—the latter a most desirable object, I own—but to turn the Church service into a series of exciting races between organ, choir, and congregation. I do not think this sense of a definite value of notes is a new thing, or one to be lightly passed by. Who does not feel that a certain combination of solidity with rapidity results, at least in part, in the conventional fugues of the masses of the eighteenth century, from the employment of semibreves against groups of four crotchets, which would be lost or lessened by translation into minims and quavers? If the Credo of Bach's B minor Mass may be taken as the typical instance of this, let me contrast with it such movements as the first of Beethoven's Sonata in A flat (Op. 22), or the *Arietta* of Op. 111. Is there not a feeling of a quality that may best be called "light" in these movements, notwithstanding the extreme slowness of the latter, which would not be realised as fully in longer notes played twice as fast? I know I am here on disputable, not to say

dangerous ground, for the feeling for such refinements as this is somewhat exceptional, like a sense of the colour of the various keys. I should like to point out that in the examples I have quoted the crotchet is never the unit of measurement. If this feeling for an absolute or quasi-absolute value of notes be in any sense a real thing, may we not suspect that we shall be on the safer side in preserving intact all such musical texts as are not absolutely unintelligible to modern musicians? With apologies for so largely trespassing on your space,—I am, Sir, yours faithfully,

J. A. FULLER MAITLAND.

[Mr. Fuller Maitland discusses the interesting points at issue so temperately and fairly that we cannot but regret our inability to adopt his view of the expediency of re-printing old music in old time-values. We hold, as he does, that musicians are greatly influenced by the appearance of the written or printed notes. And we say that as to the old musicians, the semibreve and minim represented what, speaking generally, the minim and crotchet do to the players of to-day, the retention of the old time-values would have the effect of inducing them to perform the old music much more slowly than it should be played or was played in the days when it was written. That the note regarded as the unit has changed in process of time is certain. So far back as 1636 Butler complains of the fact in his "Principles of Musik" (p. 28): "As in former time, when the *Semibrief* and *Minim* were the least notes, the *Brief* was the measure-note, or principal Time-Note . . . so since the inventing of the smaller notes (the *Brief* growing by little and little out of use) the *Semibrief* became measure-note in his stead: as now in quick time the *Minim* beginneth to encroach upon the *Semibrief*." That was 258 years ago, when, be it observed, the shortest existing note was a *semiquaver*. The process here described has been going steadily on until, as Mr. Maitland points out, we have begun to use the quaver as the unit in pieces intended to be played with a certain lightness. The music of Radino is assuredly "light" music—"drawing-room music" we should call it to-day, probably—and should therefore be so printed as to suggest lightness, which semibreves and minims would certainly not do. Whether old music (instrumental especially) should or should not be played more sedately than that of the present day is another question. We think it should, for this is a feverish age; but the difference would not amount to anything like a doubling of time-value.—Ed., M.T.]

THE ORCHESTRA IN MUSIC HALLS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Public attention has recently been called to the music halls of the metropolis, and perhaps it would be a favourable opportunity for appealing to caterers for public amusement to supply us with a music hall proper, where really *first class music* would be performed. Far be it from me to criticise the management, &c., of our "Varieties Theatres," for the programme supplied evidently suits the audience; but the vocal performances are not, perhaps, suited to anyone suffering from musical sensitiveness, and the orchestral performances are "nil." Therefore it is my humble opinion that in our midst should be a large hall or theatre where a full orchestra and one or two vocalists perform the works of the masters while smoking, &c., are allowed in all parts of the building; something, in fact, like the Promenade Concerts, with a little more license as regards refreshment. The London County Council would surely not object to such a place. All that is wanted is a chance to hear, say, the "Ride of the Valkyries" to the accompaniment of a brandy and soda and a cigar. Surely all such as call themselves musicians—amateur or professional—will use their influence towards the introduction of such a place of amusement, where an orchestra can be heard for a small sum, while the pipe and glass contribute much to the creature comfort of the audience and intensify their powers of intellectual enjoyment.—I am, Sir, your obedient Servant,

AN ORCHESTRAL AMATEUR.

London, W.

October 23, 1894.

H. H. PIERSON'S "FAUST."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I should not have troubled you further on the subject of Pierson's incidental music to the second part of Goethe's "Faust," but that Mr. Corder recently challenged the correctness of my statement that this music is constantly performed in Germany.

I did not speak at random.

I have ascertained from one in intimate association with the Capellmeister of the Royal Theatre of Dresden, that during the fourteen years, 1880-94, "Faust" (Part 2) has been performed there over sixty times *always with Pierson's music and no other*. This gives an average of more than four performances in each of those fourteen years.

Now, it must be remembered that the performances at the Dresden Theatre alternate between opera and drama; that a great work like "Faust" (Part 2) involves elaborate scenery which upsets other arrangements, and that the Germans are not in the habit of repeating a play of large calibre week after week as in England. I conceive, therefore, that I am perfectly justified in regarding a performance of Pierson's music four times at least in each of those fourteen years as a constant performance of that music.

You will greatly oblige me by inserting these few lines in your next issue.—Yours faithfully,

THEODORE S. HILL.

TO CORRESPONDENTS.

*. Notices of concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. W.—You cannot do better than use Stainer's Harmony Primer (No. 8 of Novello's Music Primers). Price 2s.

H. E. EARLE.—The overture was not composed by Weber; it is a spurious work. See F. W. Jahn's "Weber in seiner Werken," pp. 447, 448.

CLEMENT HARRIS.—You are entitled to apply for an Injunction in an English Court to restrain the publishers from using your name in connection with a publication which you did not write as printed.

JANITOR.—The following gentlemen have been the Organists of Gloucester Cathedral since 1830:—John Arnott (who continued Lyon's History of the Festivals), Dr. S. S. Wesley, Dr. C. Harford Lloyd, and Mr. C. Lee Williams, the present organist.

WHEATLAND.—Your publishers are the proper persons to give you the advice you require.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The students of the Aberdeen Music School, numbering about eighty performers, gave a successful Concert, in the Royal Albert Hall, on the 1st ult. The ensemble pianoforte work was highly effective and the part-songs were well balanced and tastefully sung. The Concert was under the direction of Miss Hensman.

BICESTER.—The opening meeting, on the 6th ult., of the Musical Society, in St. Edburg's Hall, was largely attended. Mr. H. J. Vaughan conducted, and the pieces selected included "Blessed be the day," Handel; "O sing to God," Gounod; "Christmas," Macfarren; and "The Urchin's Dance," Hatton.

BOLTON.—The Amateur Orchestral Society gave its first open rehearsal on the 14th ult., under the conductorship of Mr. Morris. Interesting features of the evening were the clever violin playing of Miss J. D. Morris—a young player of much promise—and the clarinet solos of Mr. G. A. Hoffman. The enjoyment of the evening was further increased by the singing of Miss Evangeline Florence.

BRIGHTON.—Mr. E. H. Thorne, assisted by his pupils, Miss Beatrice Thorne and Mr. C. Ewart Gravely, gave an attractive Pianoforte Recital, on October 31, in the Music Room at the Royal Pavilion. Mr. Thorne's abilities were favourably shown in Beethoven's "Appassionata" Sonata, and those of Miss Thorne in four short pieces by Stojowski. Rubinstein's latest contribution to the pianoforte—viz., "Souvenir de Dresde" (Op. 118), also elicited much applause. Mr. Gravely greatly pleased by his Chopin playing, and ably assisted Mr. Thorne in Algernon Ashton's effective "Three Scotch Dances," which concluded the Recital. — On October 27 Mr. Charles Fry gave a successful Recital of "Hamlet," at the Pavilion, with Berthold Tours's Incidental Music played by an orchestra under the direction of Dr. F. J. Sawyer.

BURY ST. EDMUNDS.—A successful Concert was given in the Athenæum, on the 6th ult., in aid of the Choir Fund of St. Mary's Church, in the presence of a large audience. Miss Comber's Ladies' Band was *en evidence*. Miss Winnie Collen played a violin solo in good style, and songs, trios, and part-songs were contributed by Miss Dolly Shillitoe, Miss Spooner, Master Jackson, Messrs. R. E. Bascombe, R. N. Barwell, A. C. Remnant, Houghton, Day, White, Catchpole, and the church choir.

CALVERLEY.—Sir Joseph Barnby's sacred cantata "Rebekah" was well sung at Mr. Child's annual Concert, by the Kirkgate Wesleyan Chapel Choir, with Miss Isabel Miller, Mr. Tom Child, and Mr. Dan Billington as soloists. Mr. R. V. Rushworth acted as accompanist.

CARDIFF.—The opening evening of the University College Chamber Concerts passed off most successfully, as it could scarcely fail to do from the instrumentalists engaged—viz., Miss Gabriella Wietrowetz, Miss Marian Bateman, and Mr. W. Squire. Miss L. Stadelmann was the vocalist, and Mr. J. E. Deacon the accompanist. The programme included Brahms's Sonata for pianoforte and violin in G, and Schumann's Pianoforte Trio in D minor.

CHICHESTER.—The Musical Society gave a Chamber Concert on the 6th ult., when trios by Beethoven and Gade were admirably performed by Mr. J. Sutcliffe, Mr. W. E. Whitehouse, and Dr. F. J. Read; and vocal solos effectively sung by Miss Ena Bedford.

CIRENCESTER.—A successful Concert was given in the Corn Hall on the 15th ult., by the Cirencester Orchestral Society, under the direction of Mr. A. H. Gibbons. The programme included the Overture to the "Men of Prometheus" (Beethoven); *Andante* from Fourth Symphony (Mendelssohn); Symphony, "La Reine" (Haydn); Gavotte, "Yellow Jasmine," from "Language of Flowers" Suite (Cowen), &c. Mr. T. E. Gatehouse acted as solo violinist and leader and Mr. Clement Hann as solo violoncellist. The former played De Bériot's Concerto in D and Arie and Gavotte from Suite (Vieuxtemps), and the latter Romance (Fischer) and Dance Hollandaise (Dunkler), all of which were enthusiastically received. Miss B. J. Martyn sang in a very artistic manner.

DUNDEE.—The Dundee Amateur Choral Union has decided to give, at its spring Concert, a performance of Dr. Sawyer's "Orpheus." A special interest is attached to this work, in so far as it gained, in 1893, the prize of £100 offered by Messrs. Methven, Simpson and Co., for the best cantata by a British-born subject.

FROOME-SELWOOD.—Mr. Alfred H. Allen, assisted by the choir, gave two Organ Recitals, on the 15th ult., in the Parish Church. Mr. Allen's programmes presented excellent selections of organ music. The choir sang an excerpt from Mendelssohn's "St. Paul," and Elvey's anthem "Beheld, and lo, a great multitude."

HULL.—An attractive Chamber Concert was given by the Misses Hester Sloman, Alice M. Antenbring, and Jennie Langford, on the 7th ult., in the old Town Hall. The two first-named performers took part in Grieg's Sonata in F (Op. 8) for pianoforte and violin, as well as playing several solos on their respective instruments; and Miss Langford sang an excellent selection of songs.

LUTON.—The annual Choir Festival of Chapel Street Wesleyan Church took place on the 11th ult., when a selection from Gaul's "Holy City," Handel's "Samson," and other works was excellently rendered by the large and well-trained choir, numbering 150 members. Mr. Sidney Bennett conducted, and Mr. G. Underwood was at the fine new organ recently built by Messrs. Hill and Sons.

PLYMOUTH.—A successful Recital of classical music was given by Miss C. H. Robinson, at Mutley, on October 27. The programme included Beethoven's Sonata (Op. 2, No. 2), two numbers from Grieg's Op. 3, Henselt's "Danklied Nach Sturm," Mendelssohn's "Bees' Wedding," the *Adagio* from Max Bruch's Violin Concerto, songs by Purcell, Goring Thomas, and Brahms, and the fine Duet (Op. 8) by Grieg for violin and pianoforte. The executants were Miss Blanche Lewin (vocalist), Mr. R. V. Ball (violin), and Miss C. H. Robinson (pianoforte).

RAWTENSTALL.—On the occasion of the presentation of the League Cup to the champions of the Lancashire Cricket League, on the 3rd ult., a Concert was given in the Town Hall, at which much appreciated assistance was rendered by Miss B. Holt, Miss A. Roscoe, Mr. W. Arnold, and Mr. C. F. Critchley, to whom Mr. J. E. W. Banks acted as accompanist.

READING.—An Orchestral Concert, conducted by Dr. Read, was given, under the auspices of the Orpheus Society, on the 13th ult. A band of thirty instrumentalists, led by Mr. A. Burnett, played a Haydn Symphony, the Overtures to "Egmont" and "The Merry Wives of Windsor," and Grieg's "Peer Gynt" Suite; and vocal solos were charmingly sung by Miss Una Bruckshaw.

SUNDERLAND.—A successful Harvest Thanksgiving Service was held in the Grange Congregational Church, on October 24. The choir, under the direction of Mr. J. L. Smith, gave an excellent rendering of Wesley's "Wilderness"; and the solos, "But the Lord is mindful" and "Be thou faithful unto death" ("St. Paul"), were sung during the service by Miss Wainwright and Mr. T. T. Snowball respectively.

WATERFORD.—The new organ recently erected in the Dominican Church, by Messrs. P. Conacher and Co., was opened, on the 4th ult., by a special Service, when the music of the Mass was specially selected for the occasion—the Kyrie, Credo, Benedictus, and Agnus Dei from Gounod's "Messe Solennelle," the Sanctus and Gloria by Silas, and the Inflammatus from Rossini's "Stabat Mater." Mrs. Marlowe presided with skill at the organ.

WETTON.—The Wayland Choral Society has commenced its winter season by putting Barnett's "Ancient Mariner" into rehearsal, with Mr. W. Owen-Jones, of King's Lynn, as Conductor.

ORGAN APPOINTMENTS.—Mr. W. A. Macduff, Organist and Choirmaster to Warwick Parish Church.—Mr. Ashton J. Lawrence, to St. Lawrence Church, Winchester.

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down, In our poor na - ture drest! O may the charms, the

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The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: 'down, In our poor na - ture drest! O may the charms, the'. The piano part begins with a treble clef and a key signature of one sharp (F#). It includes a piano (*p*) dynamic marking.

charms of that sweet love, Draw up our souls, our souls to Thee a - bove,

charms of that sweet love, Draw up our souls, our souls to Thee a - bove,

charms of that sweet love, Draw up our souls, our souls to Thee a - bove,

charms of that sweet love, Draw up our souls, our souls to Thee a - bove,

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: 'charms of that sweet love, Draw up our souls, our souls to Thee a - bove,'. The piano part includes a mezzo-forte (*mf*) dynamic marking.

And fix them there, fix them there at rest.

And fix them there, fix them there at rest.

And fix them there, fix them there at rest.

And fix them there, fix them there at rest.

And fix them there, fix them there at rest.

The third system concludes the musical score with four vocal staves and piano accompaniment. The lyrics are: 'And fix them there, fix them there at rest.' The piano part includes mezzo-forte (*mf*) and pianissimo (*pp*) dynamic markings.

mf $\text{♩} = \text{♩ of previous time.}$

And the An - gel saith un - to her, . . . Fear not, Ma - ry: for

mf $\text{♩} = \text{♩ of previous time.}$

thou hast found fa - vour with God. And, be - hold, thou shalt bring forth a

f

Son, and shalt call His . . . Name Je - sus, . . . He shall be

p *mf*

great, . . . And He shall be call - ed the

FULL. ♩

He shall be great, . . .

He shall be great, . . .

He shall be great, . . .

He shall be great, . . .

f

Son of the High - est.

With emphasis.

the Son of the High - est, and the Lord God shall give un - to

the Son of the High - est, and the Lord God shall give un - to

the Son of the High - est, and the Lord God shall give un - to

the Son of the High - est, and the Lord God shall give un - to

f *Ped.* *f* *Ped.*

Tempo lmo.

Him the throne of His fa - ther Da - vid.

Him the throne of His fa - ther Da - vid.

Him the throne of His fa - ther Da - vid.

Him the throne of His fa - ther Da - vid.

p *Tempo lmo.*

JESU, WHO FROM THY FATHER'S THRONE.

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Je - su, Who took'st that heaven - ly Name,

Je - su, Who took'st that heaven - ly Name,

Je - su, Who took'st that heaven - ly Name,

p

Thy bless-ed pur-pose to pro-claim, Of sav-ing lost man-kind!

Thy bless-ed pur-pose to pro-claim, Of sav-ing lost man-kind!

Thy bless-ed pur-pose to pro-claim, Of sav-ing lost man-kind!

Thy bless-ed pur-pose to pro-claim, Of sav-ing lost man-kind!

p

O, may we bow our heart and knee, Bright King of Names, in prais-ing

O, may we bow our heart and knee, Bright King of Names, in prais-ing

O, may we bow our heart and knee, Bright King of Names, in prais-ing

O, may we bow our heart and knee, Bright King of Names, in prais-ing

p

Thee, And Thy hid sweet-ness, hid sweet - ness find.

Thee, And Thy hid sweet-ness, hid sweet - ness find.

Thee, And Thy hid sweet-ness, hid sweet - ness find.

Thee, And Thy hid sweet-ness, hid sweet - ness find.

mf

mf Je - su, . . . draw up our souls to Thee . . a - bove.

mf Je - su, . . . draw up our souls to Thee . . a - bove.

mf Je - su, . . . draw up our souls to Thee . . a - bove.

mf Je - su, . . . draw up our souls to Thee . . a - bove.

mf *pp* *Ped.*

